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A TREATISE ON FUGUE,

INCLUDING THE

STUDY OF IMITATION AND CANON,

BY

ERNST FRIEDRICH RICHTER,

Professor at the Leipzig Conservatory of Music.

TRANSLATED FROM THE THIRD GERMAN EDITION

BY

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BOSTON:

OLIVER DITSON & CO.,

NEW YORK: C. H. DITSON & Co. | CHICAGO: LYON & HEALY. | PHILADELPHIA: J. E. DITSON & Co.

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NOTE. Some slight omissions have been made in this translation, as well as a few trifling additions for the sake of clearness. All matter enclosed in brackets is additional.

FROM THE PREFACE TO THE SECOND EDITION.

THE necessity of furnishing the students in the higher classes in theory in the Leipzig Conservatory of Music with a written statement of the methods of instruction there employed, which should be always accessible, both as a basis of study and for review, induced me some years since to write this text-book on fugue and on the forms of canon connected with it, etc. This special object naturally could not but influence my method of statement; for, as was the case with my treatise on harmony which was received in so friendly a spirit, the book was meant to be a *text-book* in the higher theoretical studies, in the proper sense of the word, leading methodically from the particular to the general. In this connection I will repeat what was added in explanation in the preface to the first edition.

"As regards the arrangement of this text-book, it may be premised that attention has been paid chiefly to the technical side, in accordance with the principle previously laid down: that we cannot and ought not to begin with the æsthetic demands of an artistic performance, nor to pay much attention to them, before we have gained a safe footing, and have acquainted ourselves with the mechanical means for the attainment of our ends, and with their proper use. As, moreover, it was my design to furnish as complete a statement as possible of the different varieties of fugue, I have endeavored to accomplish this by a brief explanation of the most important points, combined with hints for their appropriate treatment. It is hoped that the book may by this means prove to be a real instruction book and a practical guide, through its giving a comprehensive statement of all essential parts of the subject, as well as by avoiding detailed descriptions, which would merely increase its bulk. Permit me to lay some stress upon these points; for my object has been not to give a bare statement and description of the fugue alone, such as may be found in other books, and sometimes presented in an admirable manner, but to furnish at the same time as exact a demonstration as possible of the method of study required for

safely reaching our goal; a thing that is wanting in most guides to fugal composition, or else is combined with other exercises and attempts which not infrequently deprive it of its due attention and necessary connection. The method of instruction pursued, so far as may be recognized from the arrangement of the book, is founded on an experience of many years, which has seemed to me successful in its results."

In the present edition there are no essential changes in the plan of the book; for the method adopted has always assured me the most certain results. One subject, however, whose explanation seemed to be defective, has been entirely remodelled, namely, the theory of the *answer* (*Gefährte*). The dissimilarity in the methods employed in the former edition for introducing the question of the formation of the answers in major and minor keys was always felt by me to be a palpable fault. While the chief stress was laid, in the case of the answer in a minor key, on the significance of the third-tones (mediants) of the three principal triads, the discussion of the answer in a major key followed, for the most part, the old theory, which as in so many other cases, brought us perhaps to the right result; but the method of statement not being clear, struck into too broad a path and evaded the essential point, or even did not recognize it at all. An examination of the clear and simple statement of the same subject, which some years since was published by my honored friend Dr. Hauptmann, gave me the satisfaction of finding that I had discovered what was essentially the same thing; the only difference being that I did not do as he did, and allow that which seemed so plain to me in minor themes, to be also the criterion in major ones. That has been done in the present edition, and I hope that this difficult subject has been treated in an easy manner by means of the similarity in explanation thus effected.

Preface to the Third Edition.

In the present edition, I have endeavored to make the whole matter still more clear and intelligible by some improvements in expression, and by explanatory additions; in other respects the arrangement and sequence of the course of study is like that in the former editions, no essential alterations having been made.

May my book circulate yet more largely in this form, and contribute still further to solid musical education.

Ernst Friedrich Richter.

INTRODUCTION.

If we should act on the principle of overcoming the difficulties of musical theory by attempting to combine the poetry of composition with the necessary technical exercises, the result might perhaps be suitable for interesting lectures, but would be of little use for practical instruction. It is as if we were to ask of a pupil in painting to compose and execute a picture at a time when he is learning to draw figures correctly, or of one who is studying to be an architect to draw the plans for an artistic edifice while he is acquainting himself with the rules of geometry and the laws of the construction of buildings, or of a piano student to attempt to combine the poetry of a Beethoven sonata with his indispensible technical studies. Every art has its mechanical side, and if that is once learned thoroughly all else becomes easy. Now coming to the special subjects with which we are engaged, it cannot be denied that, to study them successfully, our mechanical aids must be already adequately prepared, and also that the creative faculty will be employed in them in a more important degree than in our former studies. But we cannot be expected to treat the higher musical questions that lie before us with perfect artistic and poetic freedom, so long as our powers have not been tested in the separate divisions of musical form, and as the theory of these is not known to us. We can no more rightly value the beauty and ingenuity displayed in the parts without knowing the relations in which they stand to the perfect whole, than can the separate parts be satisfactorily treated by themselves in their true poetical connection in such a case, since this last exists only through their relations to each other, and to the whole. And for that reason it is generally useless for critics to try to make, not the grammatical, but the aesthetic and intellectual value of detached quotations recognized by printed examples.

Our special study is to be the theory of fugue, all else serving as introduction, and we must first acquaint ourselves thoroughly with it, preparing ourselves by practice in various problems, before we can undertake to write a fugue with free exercise of the creative power. To accomplish anything really artistic, the student must first be trained in a strict school.

Applying the above remarks to our immediate studies, it will follow that we

I.—must acquaint ourselves with the whole through its separate parts;

II.—shall undertake a careful treatment of those parts, so as to become thoroughly familiar with their technical structure, without reference to the expression of a special artistic idea; and

III.—do not keep in view in our treatment of the whole a specialty, an artistic method of expression designed for a particular object, but shall look for those fundamental forms which are best suited for making us acquainted in the simplest manner with the relations of the parts to the whole, from which, when we have a perfect knowledge of and command over our means, we can pass to our real and special artistic work, to the execution of the real artistic idea.

Although the fugue is the most important subject of investigation, the preparatory study of imitation is especially necessary, not for fugue alone, but for every sort of composition. We therefore begin with *imitation*, with which is also joined *canon*, as being closely akin to it and at the same time forming a special kind of composition.

PART FIRST.

Imitation.

OF IMITATION IN GENERAL.

The study of fugue demands previous knowledge and instruction in various subjects. As the first requisite we need hardly mention a complete acquaintance with and mastery over all combinations of harmony, and a familiarity with all the forms of simple and double counterpoint. A knowledge of the different imitations and practice in the use of them is, moreover, particularly to be desired, since these latter have their own special value.

By imitation in music is meant the copying of a phrase or musical thought, which is begun or finished in one voice, in another voice at a subsequent moment, either on the same or on a different interval of the scale.

Imitation forms an important element in every species of writing. While in a certain sense the construction of an entire composition may be founded on it, this even being the case with the formal structure of a single musical thought, whenever one and the same voice repeats short motives and, in a measure, imitates itself, there are certain kinds of compositions in which the most important and essential feature is imitation, as, for example, the fugue. A knowledge of the

different varieties, and skill and certainty in using them are therefore of importance in every species of composition, and become absolutely necessary in the treatment of the fugue. But, apart from any practical application, the study of imitation will always form an important and necessary part of a musical education, so long as music retains its significance as a fine art and does not degenerate into a mere playing with sounds, which is only material, however clever it may be in other ways.

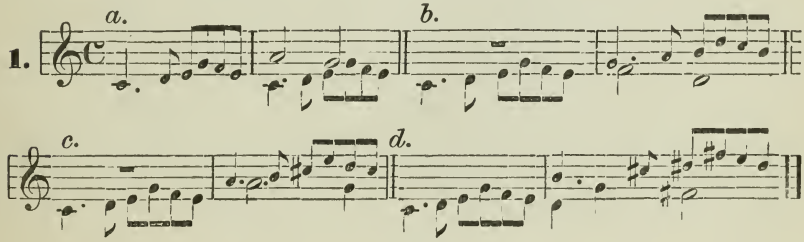
NOTE. It cannot be shown here in detail, how far a composition which apparently contains no imitations, may yet be really founded on them,—but in other cases this is often seen very plainly, even in the smallest pieces.

Imitations may first of all be divided into two classes, *strict* and *free*. To the first class belongs a special kind of music, known by the name of *canon*, i. e., that which is tied, or confined, to a certain pattern or model; and further, all those copyings of larger or smaller musical thoughts (phrases, motives,) which keep exactly to the model in their formal structure, or at most deviate from it only in subordinate points. Under free imitations, then, are included all those which either repeat strictly only a part of the theme, or which permit various other alterations, and even those which simply repeat in another form the characteristic melodic features of the model, or merely retain its rhythmical peculiarities.

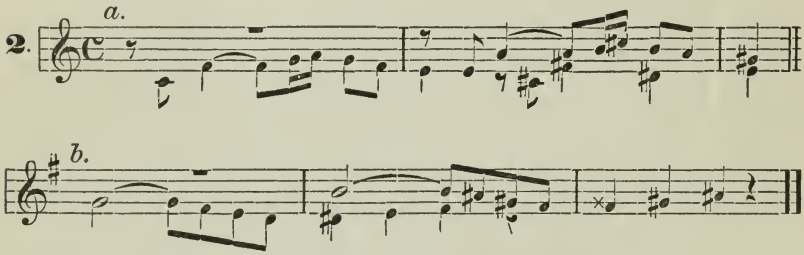
CHAPTER I.

Strict Imitation.

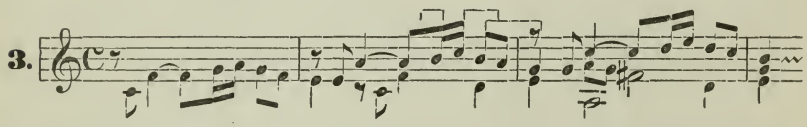
The term *strict* must be more exactly defined. It implies not merely metrical imitation, but also this: that, when an interval is imitated, it is to be like the original in all respects, both in species and in kind, so that, for example, a major second becomes not merely a second in the imitation, but a *major second*; this being the case, imitation on the same interval (unison), or in the octave, will present no difficulties, but with many other intervals can be accomplished only by the addition of accidentals. This may be illustrated by some examples.



In these strict imitations in different intervals we have, excepting in that in the unison, corresponding transpositions to other keys. If these keys are nearly related to the leading key, as is the case at (*b*) and (*c*), it will be easy to work out a strict imitation of this kind with a similar motive as short as the above; but if we have to deal with a key too remote, as at (*d*), or with a more extended motive, the sudden removal into the strange key might be unjustifiable, if not impossible, and appear to be the result of mere mechanical treatment; as for example:—



From this it is to be concluded that *strict imitation on the different degrees must be ruled by the prevailing key and must accomodate itself to the latter*, or, in other words, that the modulation must not be effected by mechanical treatment, but must take place in accordance with natural laws. In strict imitation, therefore, the *general kind* of interval remains the same as to degree, while its *particular species* (e. g. major or minor) must be determined by the prevailing key. Example 2 (*a*) might therefore assume this form:—

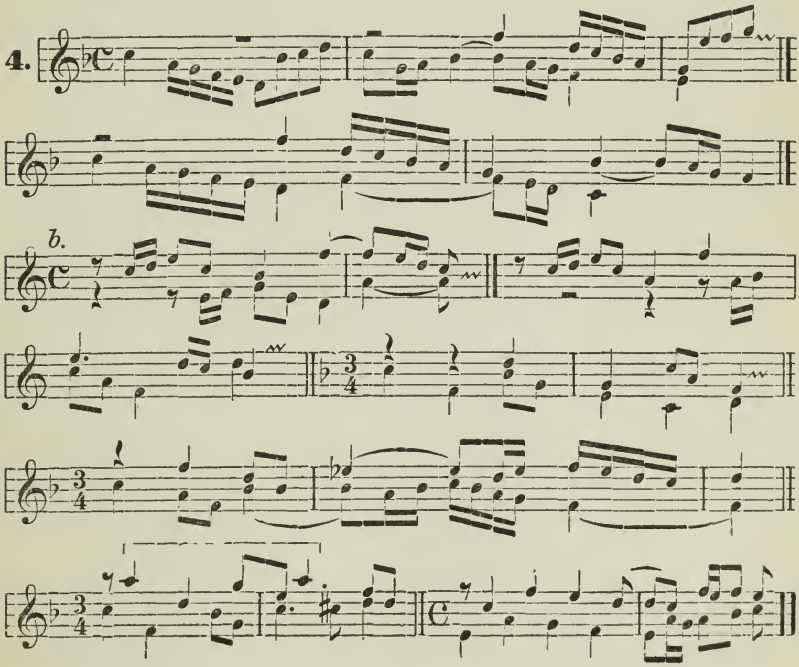


in which the intervals of a second enclosed in brackets are different from those of the model. Strict imitation in both species and kind of intervals is thus requisite only in certain special compositions, viz.—in canon in the unison and in the octave, and in the fugue, with some modifications to be more precisely explained in the proper place; in all other cases it is employed only when the key or the exigences of form admit.

Imitations may be made (1) on any interval which furnishes a good point of entrance; may (2) begin at different parts of the measure; may (3) appear in augmentation or diminution, and may (4) be worked out in various kinds of motion.

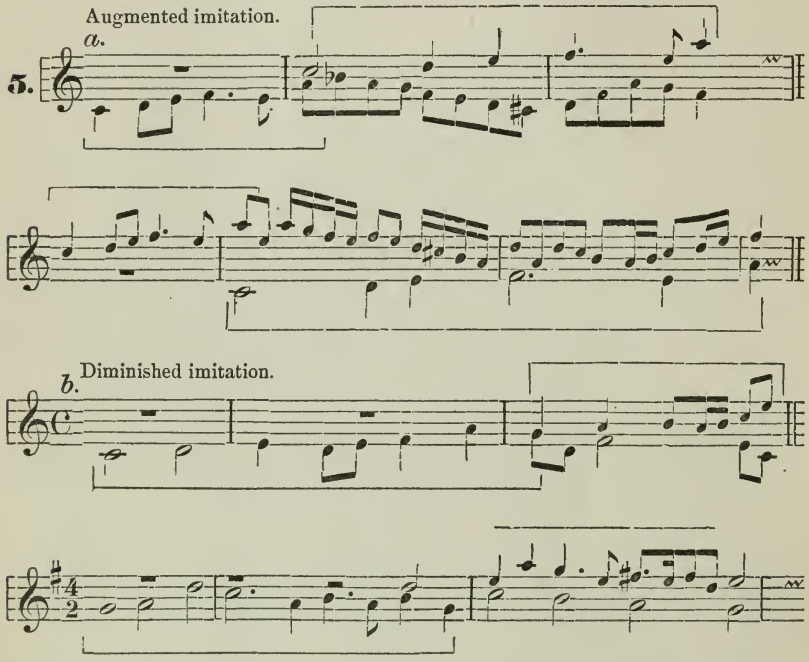
The first of these points has been already mentioned and applied in our examples. Thus, in No. 1, we find imitation (*a*) in the unison, (*b*) in the fifth, (*c*) in the sixth, (*d*) in the seventh. In this also a purely mechanical treatment will naturally not bring us to our object, and in choosing the interval at the beginning of the imitation we must take one that is harmonically possible, and so arranged that the imitation can be carried out.

Great caution is needed when the voices enter at different parts of the measure. If, in common time, the measure is so divided into portions of two beats each that the same notes fall again on the same accented and unaccented beats, the accentuation of the phrase will not be altered (No. 4, *a*); but if any change is made in this, or if the measure is in triple time and a different part of it from that employed in the motive is chosen as the point for beginning the imitation, the natural accentuation of the phrase will be changed to another beat; this, to be sure, is sometimes of good effect, but can be advised only in case the form of the phrase is favorable, especially if the entrance be made on a weak part of the bar (for example, on the second beat in 3-4 time). Different ways of applying this are shown in the collection of examples under No. 4 (*b*).



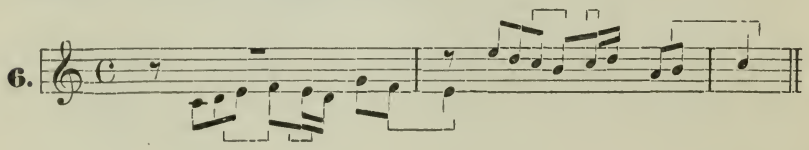
It is easily seen that the imitation is less prominent in the examples under (*b*); in compensation for this, however, changes in the beat of this kind will not infrequently prove especially attractive in their metrical combinations.

The imitation undergoes augmentation or diminution, when the values of the notes are wholly or partially altered. For example:



As regards the kinds of motion in which imitations may be written, we may divide them into two leading varieties: those in similar and in contrary motion.

All the previous examples are in similar motion and require no further explanation in this connection, but the term contrary motion must be more closely examined. By that term is generally understood the *opposite direction* which is taken by the melody of the model in imitation. In the following manner:



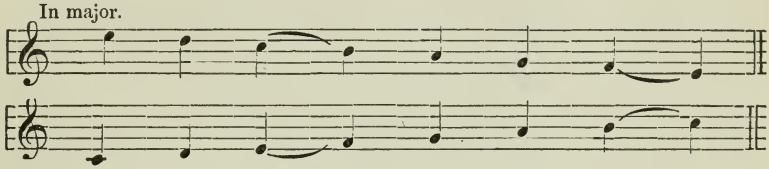
In accordance with the place chosen for the entrance of the imitation in contrary motion will this latter be strict or free. The first of these cases must be explained.

The melodic unity of a musical thought depends chiefly on the correct position of the semitones of the scale; if this position be altered the phrase will be given a different meaning, as may be observed if the preceding imitations in the different intervals, excepting those in the octave and fifth, are compared closely with their models.

Now if the object be to express the exact sense of the motive fully in its imitation, this can be attained only by a similar arrangement of the melodic series, which is especially characterized by the semitones. In contrary motion this may be effected by writing the scales against one another in the following manner:—

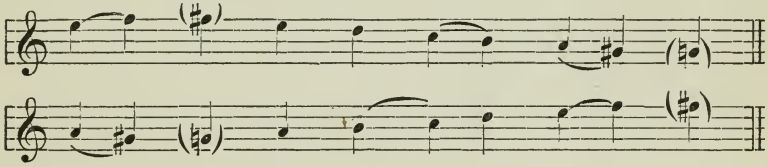
In major.

7.



The matter is more difficult with the minor scale, and only an approach to similarity can be produced throughout. The following scales will be obtained by using the most exact contrary motion :—

8.

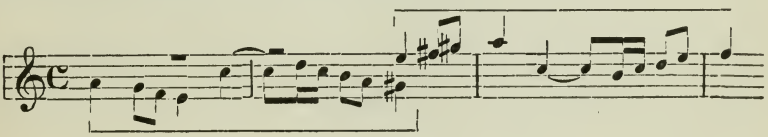


At one place the semitones do not coincide (at the step from *c* to *b*); we must therefore either disregard strict imitation, or else entirely avoid the tone *c* in the leading phrase.

The fact that the sixth and seventh degrees may occur with their pitch either raised or lowered necessitates a double notation, but no difficulty is produced thereby in contrary motion.

No. 6 may be used as an example in major, in which strict imitation is shown in accordance with the above series (ex. 7); as an example in a minor key the following is here given:

9.



At a future time, in the study of the fugue, we shall return to the employment of imitation in contrary motion.

If other intervals, different from those above mentioned, appear in contrary motion, the imitations are of the free kind, of which we shall treat in the next chapter.

The peculiar features of strict imitation of which we have previously spoken may also occur in combination. Thus, the imitation may begin at different parts of the measure, and be also augmented or diminished; each of these devices may be combined with contrary motion. Let it suffice to have called attention to this fact, for no special examples are needed. A careful composer will not let a favorable opportunity pass of fitly employing these means, if by their aid any desirable result can be obtained.

In order that we may acquaint ourselves with all these things and learn to make a ready use of them, it will be well to write exercises in all of the above kinds of imitation, and to work them out in every possible way. And at the same time it must be observed that, although all the examples previously cited have been for two voices only, they may be still better arranged for three or four, which will not prove any more difficult to one familiar with four-part writing. We shall subsequently call attention to yet another kind of exercise.

As was mentioned before, canon is a form of strict imitation. Since it claims particular importance as an independent kind of composition, a special discussion of it will follow later, previous to which the free imitations must be described.

CHAPTER II.

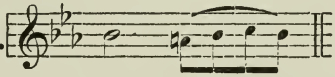
Free Imitation.

We now arrive at the proper sphere of the evolution of musical thoughts, and of the construction of entire compositions. It is in this field that the composer, consciously or not, must gather his fruits, whether he wishes to write in the spirit of the past, in the style demanded by the present, or for the future. For it was chiefly by means of the imitations that it was possible for music to become an art, and, in the beginning, by employing them strictly, with which method, as the art was further developed, their free use had to be joined; and music can lay claim to that name only so long as this, its vital principle, is not destroyed, whose activity is only limited by its will,—for who could have the presumption to define its future limits.

The fact that free imitation has to be employed more often than strict does not make its value any the greater, but only shows that there is more frequent opportunity of using it; since its unlimited power of assuming different forms makes it more suitable for carrying on a composition than the other kind, which, through its steadfast adherence to the principal phrase and the fundamental idea, points out but a narrow path by which to continue, although for this very reason the continuation itself may be invested with an especial importance.

If, as is shown by our examples, at least two voices are necessary for executing an imitation, we must examine more closely our previous assertion that the form of a musical thought itself is often based on imitation; for such a thought is generally stated by one voice alone. How the case stands will be shown by an example. If we take the following simple motive, which is not suitable, nor indeed meant for contrapuntal treatment:—

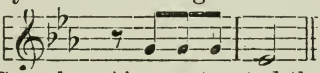
10.



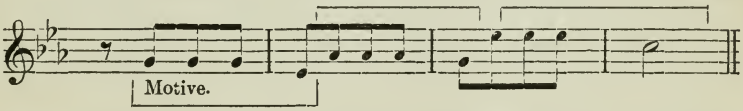
and by its means put this familiar phrase together:—

11.

we find in the second bar a strict, and in the third a free imitation of the first bar. Or, speaking more exactly, the second bar repeats the first on another degree of the scale strictly, and the third freely; we still have always an imitation.

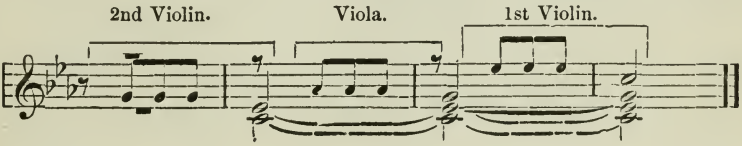
In many cases it is found that the *execution* of a musical thought of this kind is really divided among different voices. If, for example, from this motive  (from the first *Allegro* of Beethoven's 5th Symphony) is constructed the following familiar phrase:

12.



we arrange it as it appears to us in the performance, if no particular attention be paid to the voices executing it; but in reality it is made up of free imitations of the above short motive in the different voices.

13.



After this example it will be plain what is to be understood by the "formation of a musical thought by means of imitation." We cannot here enter more fully upon this subject, as we are not really concerned with the formation of melodies, but with the methods of using imitation in the polyphonic style of writing.

Free imitations may differ from the original motive or theme:

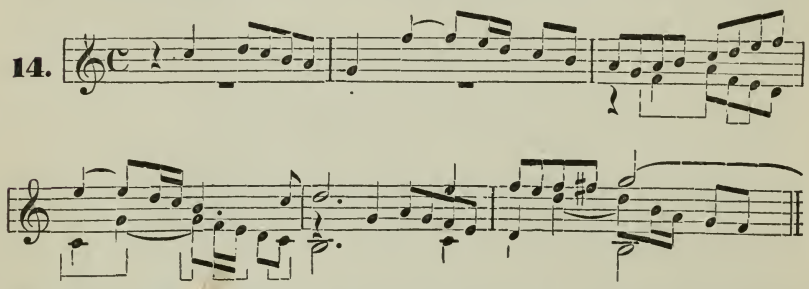
(1) in the general kind and particular species of the intervals, the motion being similar;

(2) in the different directions taken by the melody, the metrical divisions being preserved;

(3) in the complete abandonment of the melodic movement, the metrical divisions being preserved.

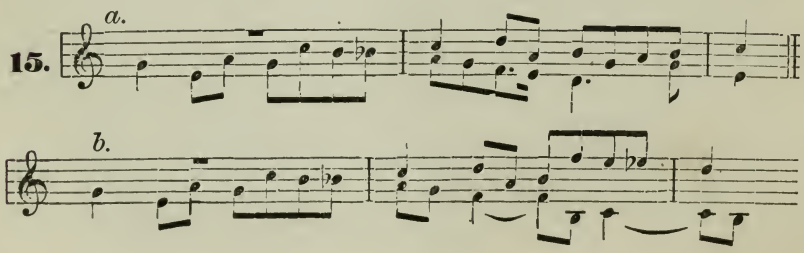
This may be explained more exactly by examples. In the following:

14.



the imitating voices, while moving throughout in a similar direction, still often differ from the theme both in species and kind of interval. The second voice makes at the very beginning two steps of a third instead of a second; the seventh in the model (*g-f*) is turned into a fifth (*c-g*) while the other deviations are caused by the different arrangement of major and minor seconds. The voice which enters last also deviates from the theme; the skip of a seventh, for example, becoming one of an octave. If the differences are occasioned by the melody moving in opposite directions in the voices, we must be careful to distinguish whether the phrase is wholly or only partially in contrary motion.

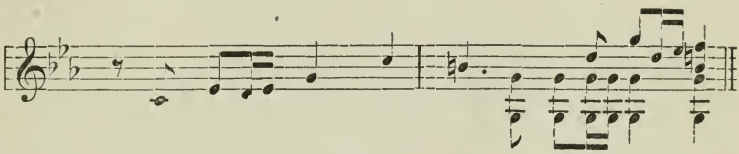
15.



In (*a*) the contrary motion is carried out through the whole, but in (*b*) only in the first half, while both of them are in free imitation, with an alteration of some of the intervals.

The third kind of imitation, which entirely abandons the melody of the theme, and only reproduces its metrical and rhythmical form, is seen in the following phrase:

16.

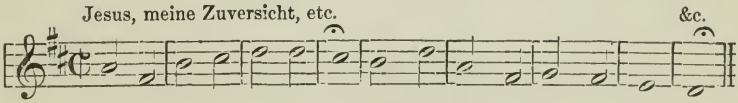


This is of much importance for composition in general, but not applicable to our immediate aims and exercises, as we have to do with polyphonic writing alone.

OF THE MOST ADVANTAGEOUS KIND OF EXERCISES.

At the close of our explanation of the different kinds of imitations, it becomes necessary to point out the best kind of exercises. It will be very useful to sketch little pieces, as our examples have perhaps shown already, though it is still better to try to apply imitation in larger compositions. But, as it not advisable to plan these in a free style, since the difficulties in form to be overcome might very easily prove too much for the unpractised powers of the student, it will be better to combine therewith the treatment of a choral. By this means our end will be better attained, and the question will become so much the easier, since the course taken by the choral immediately determines the aim of the whole piece, and yet allows free play to the invention and employment of imitations. The method of treatment pursued is the following. First of all a choral is chosen, this, for example:

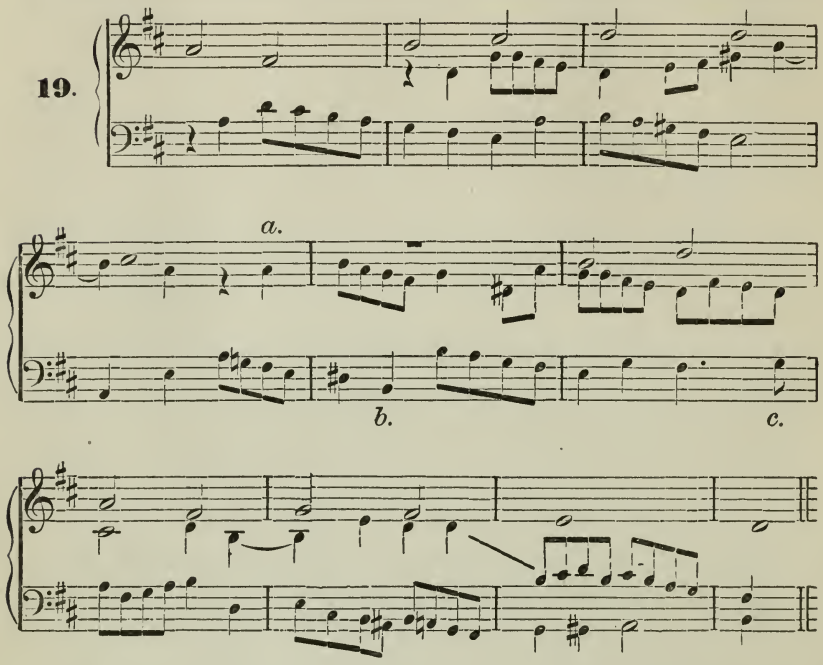
17.



and then a short and very simple motive, as this:

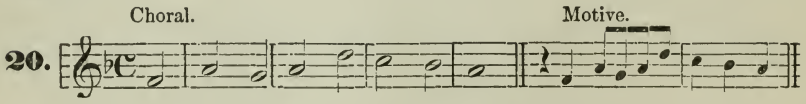
18.

We then try to treat these with three voices, somewhat in this manner:



The working out of this is not difficult, and may be made interesting by giving great variety to the forms of the motive. And especial care must be taken that the imitations do not always change from voice to voice with regularity, but are sometimes repeated in the same voice (*b*), sometimes enter at different parts of the measure (*a*), or are even divided by a free leading of the voices (*c*).

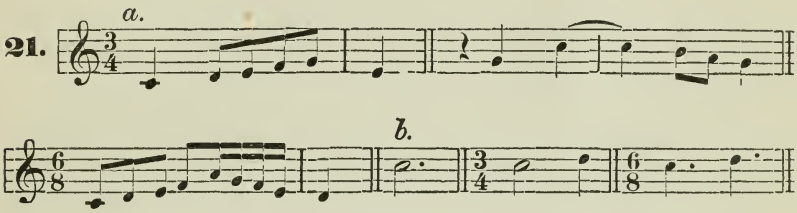
The beginning of the piece may also be formed out of the motive alone, a short *Vorspiel*, or introduction, being thus given to the choral. The motive may likewise be taken from the first line of the choral, for example:



If it is desired to introduced yet greater variety into the style, this change of motive may occur with every line. After sufficient practice, we should not neglect to put the choral in the middle and lower voices, as that is a most useful and necessary exercise.

The examples will then be written in like manner for four voices, and here again the choral is to be set in all the voices in turn. The results of persevering practice will very soon be felt in the facility acquired in treating the voices contrapuntally and in canon, and the fugal form will be made infinitely more easy from the familiarity of the student with the style which it demands.

Yet another observation should be added. We must not neglect to employ motives in different kinds of measure, and with notes of different values. For example:



The choral may then be transformed in various ways, the notes being of the value of a whole bar, or unevenly divided in 3-4 time (𝅗𝅥 𝅘𝅥), or evenly in 6-8 time (𝅘𝅥. 𝅘𝅥.). See No. 21. *b.* Any choral may serve for *cantus firmus.*

It will be well to have some bars in a free style precede the entrance of the choral, in order that the latter may be exactly adapted to the motive; and likewise to introduce some bars in free style after each line of the choral, though always preserving the imitation of the motive.

[A very large number of chorals for treatment may be found in Haupt's "Choralbuch," published by Schlesinger, and in Bach's "371 Chorals" published by Breitkopf and Härtel.]

PART SECOND.

Canon.

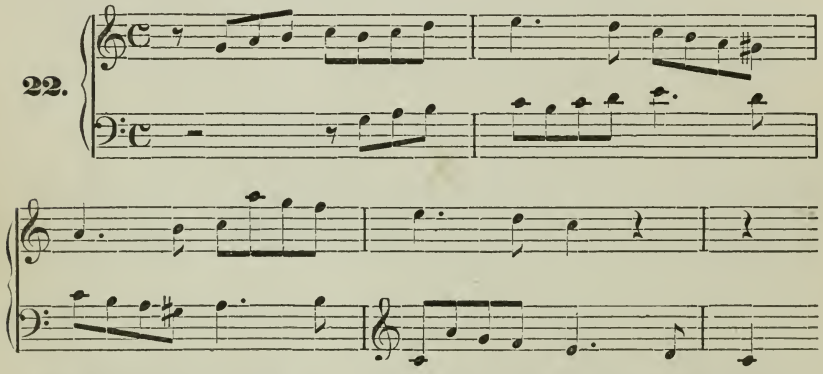
CHAPTER III.

Of Canon in General.

The study of the canon, a form of music which not infrequently appears as an independent composition, may be separated from that of the fugue. But, as it is one of the forms in which imitation appears, it will be best to combine it with the study of the latter, and to let it precede the fugue, with which it is quite closely allied.

Canon, a strict form of imitation, is distinguished from ordinary imitation by this,—that we find in it a longer or shorter continuous melody *accompanied by precisely the same melody to the very last note*, this accompaniment being given to another voice which begins and ends at a different time from the first voice, and may be either on the same interval as that voice, or on a different one; for example:

22.



While mere imitation, even when strict, only requires that a theme or motive, or several themes or motives, shall appear again in another voice on various degrees of the scale, to which free writing may also be added as an accompaniment, or as interludes (*Zwischenglieder*), the canon during its whole length forbids all extraneous matter in the voices concerned, until it has reached a fixed limit. Other voices, however, which have no part in the canon, but merely serve as accompaniment, may be added at pleasure; but these, though they may be necessary to make the writing full and complete, still stand outside of the canon itself.

NOTE. If the strict imitation is carried out to a good length, or if it is introduced repeatedly after short interludes, this sort of writing also is appropriately called *canonic*, a term which is intended rather to signify the imitative style of writing in general.

Canon may, like all imitations, be written in all the intervals; there are, therefore

the canon in unison, or in the octave;—
in the second, or in the seventh below;
—— ——third,—— ——sixth below;
—— ——fourth,—— ——fifth below;
—— ——fifth,—— ——fourth below;
—— ——sixth,—— ——third below;
—— ——seventh,—— ——second below.

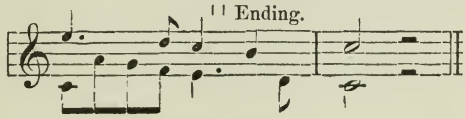
There are, moreover, canons with and canons without repetition, and with and without inversion of the voices. In our discussion we shall therefore pay special attention to two principal kinds; *one*, in which after one, two, or more measures the second (third, fourth) voice is allowed to enter; in this the writing does not always take the form of fixed periods, but continues at the pleasure of the composer, and is brought to a suitable conclusion *without inversion of the voices; the other*, which is generally kept more in the song form, and which first brings the phrase or the period to a sort of close, before the second voice begins the imitation in the unison or in the octave; this latter is accompanied by the first voice, and is relieved in like manner by a third and fourth. The imitation is thus effected here *by a change of the voices, and by mutual repetition.*

In our next inquiries we shall pay attention to both kinds, but shall at first confine ourselves to two-voice canon, which, as it commonly appears, is formed in the way first given.

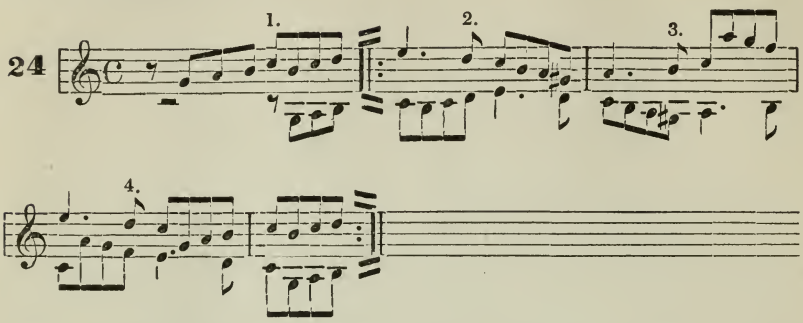
CHAPTER IV.

TWO-VOICE CANON WITHOUT ACCOMPANIMENT.

In No. 22 an example is given of a two-voice canon of the first kind mentioned above. It is in the octave, and is brought to an end in such a manner that the voices leave off one after the other. This way of finishing the canon will be advisable only in rare cases, and for comic or other special methods of expression. If a more satisfactory effect is desired for the conclusion, a free ending must be added, which would be done with the above canon somewhat in the following manner:

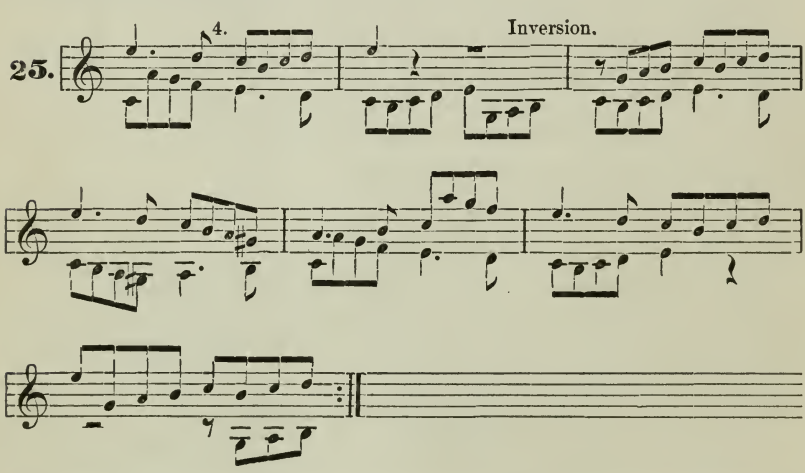
23. 

It may also be arranged for simple repetition, if the following alteration is made at the end,—



and will then be a so called perpetual canon, for it will always have to begin over again at the repeat. If it is now to be brought to an end, a special conclusion must be added.

If it is to be arranged for *repetition with inversion of the voices* the writing must, in the first place, be planned in accordance with the rules of double counterpoint in the octave, * as is the case here, and, in the second place, an interlude must be introduced, and the piece continued from bar 4 in this manner:



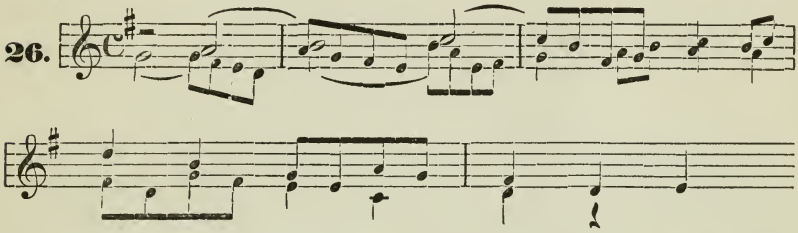
Everything here is so simple that similar forms may very easily be worked out, with a little reflection.

* For the rules of double counterpoint, the student is referred to Richter's "Treatise on Counterpoint," translated by Franklin Taylor, and published by J. B. Cramer & Co. 201 Regent st., W., London, and G. Schirmer, 701 Broadway, New York.

We shall not repeat in connection with canons in the remaining intervals what has been said here concerning repetition in the piece and inversion of the voices, but need only say in brief that these devices may be introduced in all cases where the conditions above mentioned are satisfied.

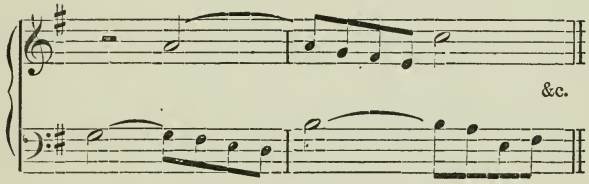
In *canon in the second* it always becomes necessary to make the voices cross, and appear alternately above and below each other, for example:—

26.



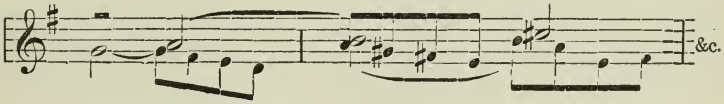
and the voices will be better placed if the ninth is taken instead of the second.

27.



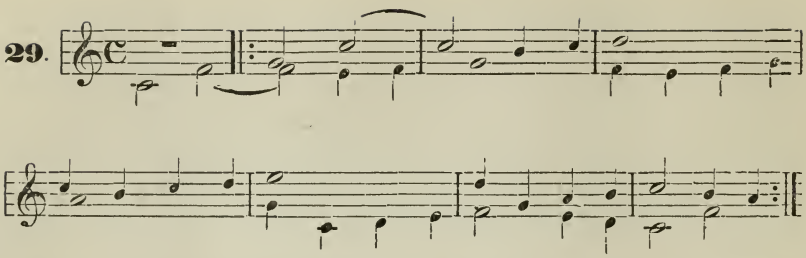
With regard to the differences found in the species of many intervals (i. e. major and minor), we must refer to what has been said on this point in the chapter on strict imitation (p. 10.) It is in many cases, excepting in canon in the unison and in the octave, quite impossible to maintain absolute strictness on this point, since otherwise the two voices would move in different keys; it is evident that the above (No. 26) is not to be worked out in this way:

28.



It might be unnecessary to cite examples of canons in the remaining intervals, but still we will select one, namely, a canon in the *fifth*, calling attention to the fact that imitation is shown in the strictest form in this interval, next to that of the octave.

29.

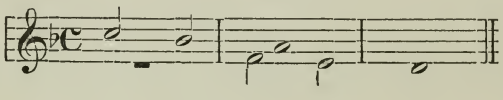


This canon is a perpetual one, and may be just as well inverted, by the use of a suitable interlude.

The following directions for sketching a two-voice canon of this kind may be of use as a guide for the student's own work in composition.

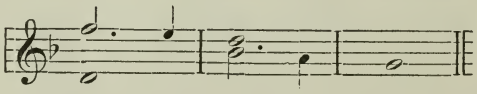
The beginning of the canon and the point of entrance for the second voice being found, which, by the way, may be more or less separated from each other, the latter voice continues in its imitation of the first just so far as that leads the way; [that is, if the second voice enters one (two, three, &c.) bars after the first, it will continue a corresponding number of bars after the latter has stopped]. For example:

30.



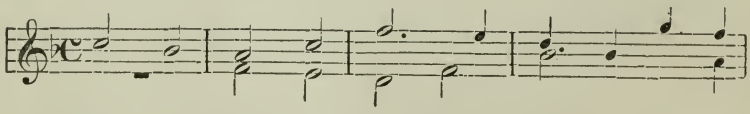
The last incomplete bar gets its counterpoint from the first voice, transferring the same in the next bar to the second voice, the ratios of the intervals being preserved, somewhat in this manner:

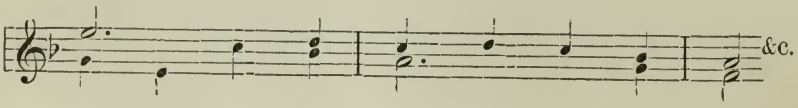
31.



In this way it is continued and the piece brought to an end. A continuation of the above is shown in No. 32.

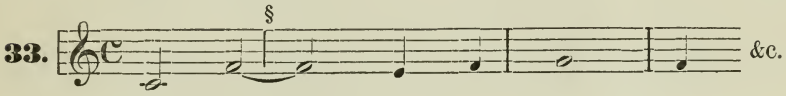
32.





We should also mention the custom with regard to noting down a canon already prepared, that, as a general rule, only one voice is written out, while the entrance of a second or third voice is indicated, both with regard to the kind of interval and the part of the measure at which the canon begins. For example: it is sufficient for the canon in No. 26 to note down the first voice and the hint "Canon in the second," and to show the point of entrance by the following sign—§—; the canon in No. 29 would be written down thus:

Canon in the fifth.

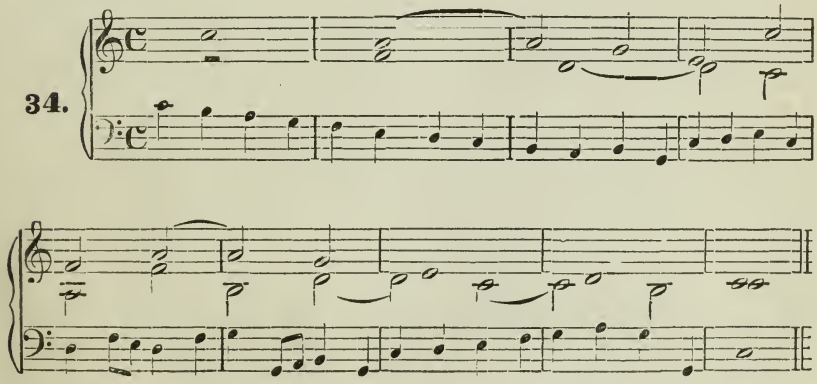


CHAPTER V.

TWO-VOICE CANON WITH ACCOMPANIMENT.

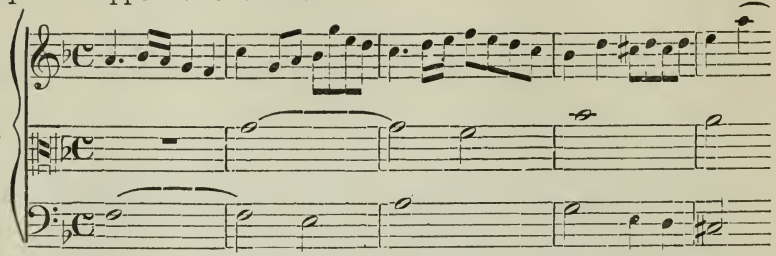
No especial difficulties will be found in sketching a two-voice canon in the way given above. But the advantage obtained by these exercises will be considerably increased if one or more accompanying or free voices are added.

But it must be premised that by these accompanying voices we do not here mean such as, with more or less fulness, serve as a mere harmonic foundation, as is frequently the case with an instrumental accompaniment. It is most advisable to treat the accompanying voice also contrapuntally, as is required in polyphonic writing, with the exception that it does not take part in the canon itself, although perhaps occasionally imitating motives of the latter. We here give an example planned in a simple style, in which it will be most advantageous to write our exercises.



The canon is contained in the two upper voices, and is in the fourth (or fifth below), while the bass forms the free accompanying voice. This free voice may also be an upper or middle one. In the next example the upper voice is free.

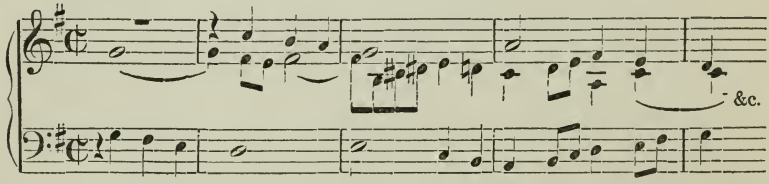
35.



This canon is in the second, (or ninth, considering the distance between the voices), and is in the two lower voices.

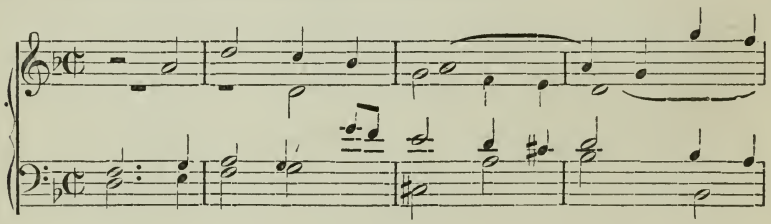
An example of the free part being assigned to an inner voice is given by the following:

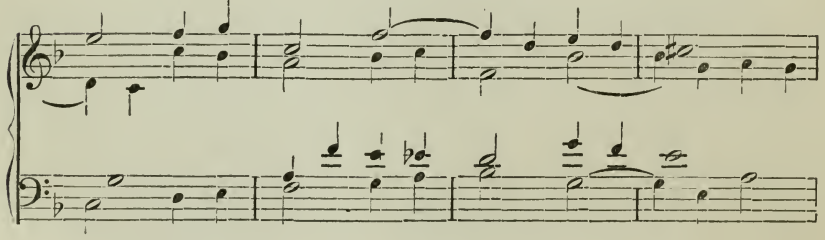
36.

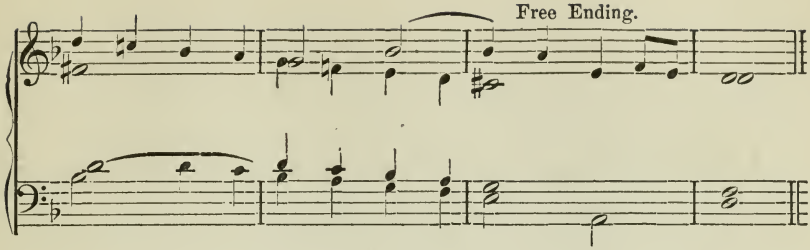


After sufficient practice in such three-voice exercises, *two* free voices may be added to the canon, so that we write for four voice-parts. Here follow some simple examples of this kind:

37.





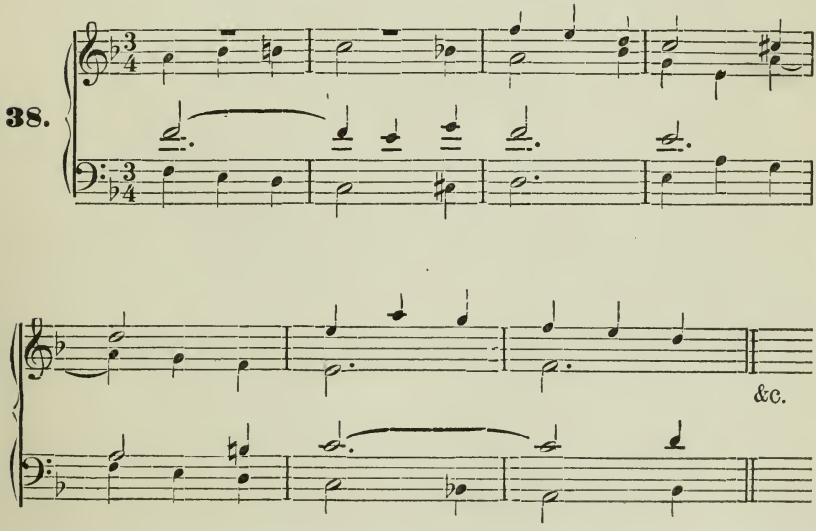


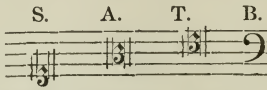
The canon is in the soprano and alto, and is in the fourth (or fifth below), while the tenor and bass are free in their form. These free voices should not be added after the canon is sketched out, but *must be invented at the same time as the canon itself*, if the writing is to be perfect and homogeneous; this difficulty is easily overcome by sufficient practice in four-voice writing.

It will be well to set the canon in all the voices in turn, and to work it out at length with four voices.

In doing this it is advisable to so arrange the succession of the voices which execute the canon that, after the soprano and alto, the soprano and tenor shall be chosen, and then the soprano and bass. After this follow the alto and tenor, alto and bass, and finally the tenor and bass. Here is the beginning of a canon in the outer voices.

38.



With regard to the student's exercises of this kind, as also to all our previous work, we would repeat the advice,—*in the first place*, to still consider the parts for the present as real voice-parts, and therefore to write them down each on a separate staff of its own, and each in the clef that belongs to it (that is: 

), which could not be done here on account of lack of space; and consequently also *in the second place* to treat the voices in a manner as simple as that shown in examples 34, 36–38.

When any richer figuration is given to the voices, the attention is drawn to the construction of this, and is thus turned aside from the thing of chief importance to subordinate matters, which, of themselves, have nothing to do with the essential points of canon. Since our first working out of the problem is only intended to prove to us that we possess a right comprehension of it, there is no need of writing at any length, and greater completeness in our compositions may be much better deferred until later. At the same time it is certainly not to be denied that when all the voices are similar in their form, the canon itself is less prominent than when various kinds of movement are employed; as, for example, in No. 37. However, æsthetic and perfect execution cannot be our chief aim for the present, since our object is found in the correct and dexterous handling of our means, which is the condition on which such execution must depend.

CHAPTER VI.

CANON FOR THREE AND FOUR VOICES.

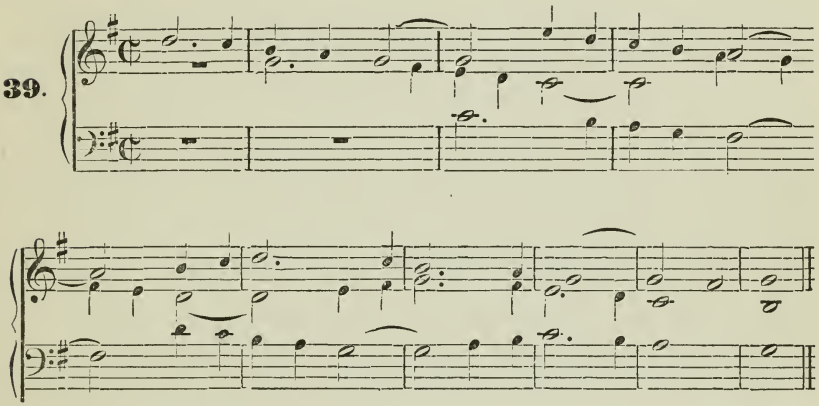
The composition of a canon of the first kind, which has thus far been used by us in our work, is as difficult when three or more voices take part in it, as that of a canon of the second kind for several voices (end of the third chapter), is easy.

While in the former case the canon depends on an imitation of the first voice made by the second voice after a short time, the piece being continued by the two together, without their relative positions being exchanged, in the second kind the imitation itself is effected by exchanging and inverting the voices. And that which, as regards the first kind, is, as we have already seen, easy to accomplish when the canon is for two voices only, is uncommonly difficult when three and four

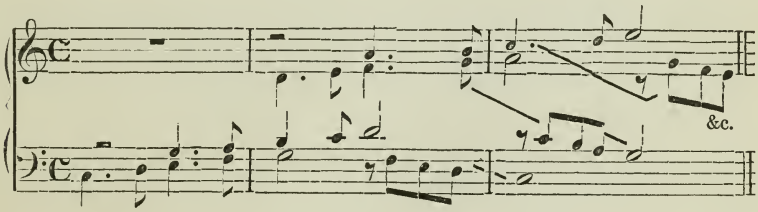
take part in it, for the reason that the addition of each new voice fetters, as it were, the progress not merely of that which just precedes it, but even of those that appeared at first. In planning the course to be taken by the first voice, indeed, particular attention must be paid beforehand to the second, third, and fourth voices, if we would have them technically possible throughout. It is easily perceived, and will be made clear to the student by his own attempts, that in all this much of the free creative power must be lost, and that his work is subjected to a restraint, which in many cases is bought too dear.

Here follow a three-voice canon of this kind, and the beginning of one for four voices, for a practical illustration. Such exercises, however, are not advisable for the present, as they cannot be of any special advantage to the beginner.

39.



40.



In the above examples the voices enter in all cases on the same intervals; [*i. e.* in Ex. 39 the second voice begins on the fifth below the first, the third voice on the fifth below the second, and so on]. With regard to this, it may be noticed that such need not be the case; each voice may begin on a different interval, if desired.

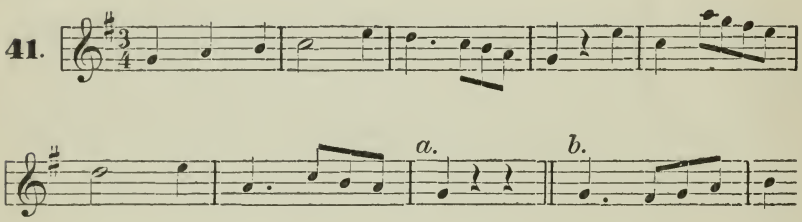
The second kind of canon mentioned above, which is characterized by this, that the imitation results from an alternation of voices, is the more usual, and better answers practical ends. Thus we find it as a concerted piece in operas, for example, in "Fidelio," (Act 1, Scene 4, Quartet, "Mir ist so wunderbar,") although in such places it does not appear in all the possible inversions.

NOTE. As a sort of intermediate species between this and the kind of which we have spoken before, we have those easier canons which are called *Gesellschaftscanons* in Germany, and such also as are frequently found in school books as songs for children (*Kinderlieder*). Since they are for the most part made up of a short melody, or even a mere phrase, and rest on a constant harmonic foundation, their technical structure is very simple and plain and the composition of them, which can be of no particular use to us, is quite easy.

The artistic significance, which we have seen may be acquired by this canon, induces us to examine it somewhat closer.

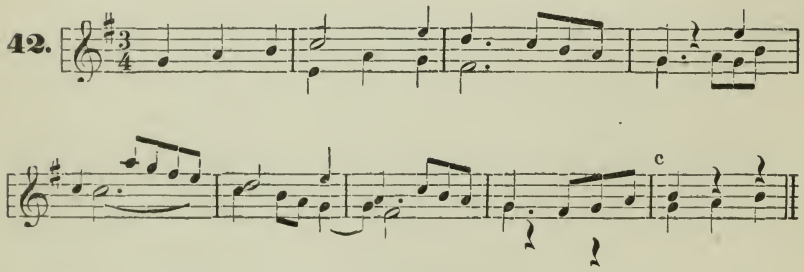
If we invent a definite and symmetrical air, or whole period, for example:

41.



and put with it a second voice, somewhat in this manner:

42.

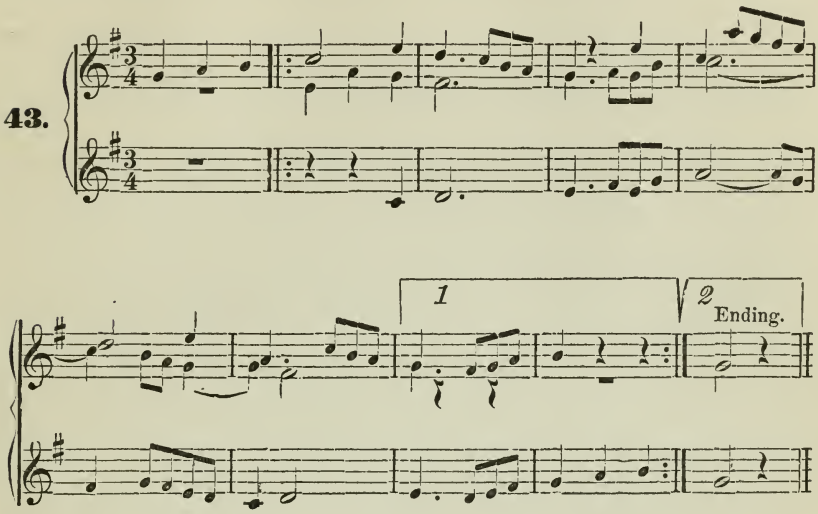


we have at first a simple phrase for two voices, which resembles nothing less than a canon, as thus far known to us. But if, at the end of the phrase in No. 41, we add at (*a*) the bar (*b*), we obtain a means of continuing it.

This continuation will now be nothing else than a *change of the voices* in their delivery of the principal and contrasting themes; for the second voice can begin the principal theme if the first commences the contrasting theme, as is shown in No. 42 (*c*).

A two-voice canon of this kind would thus be accomplished, and may be repeated at pleasure. It may also be very easily made into one for three voices, if another voice-part be added, for example:

43.

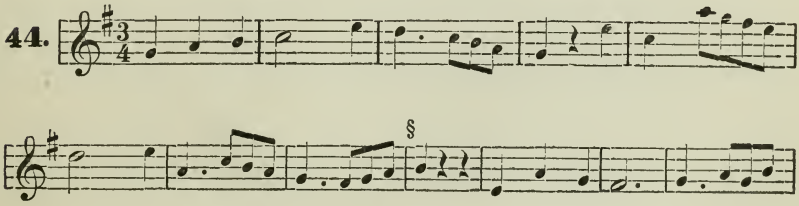


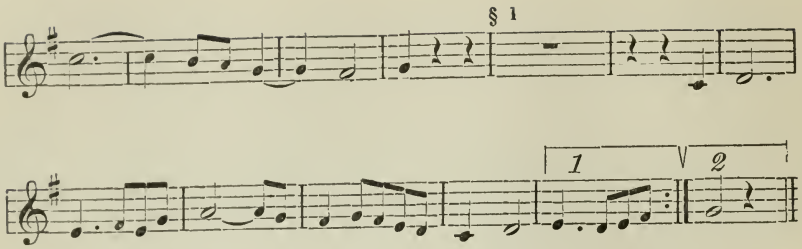
The canon is now arranged for three voices, appearing externally as a simple three-voice piece, and it is only the manner of application that makes it a canon. The way of doing this is as follows: the first voice states the principal theme by itself, and when that is finished passes over to the contrasting theme, while a second voice begins the principal theme; at the end of this the first voice passes to the second, and the second voice to the first contrasting theme, while a third voice begins the principal theme. The voices thus interchange as long as seems best, after which the concluding bar given above may follow.

[There are many familiar old English canons written on this plan; as, for example, "Three blind mice," "Ah, how, Sophia," &c. Tr.]

The following is the method of noting down the above canon:

44.



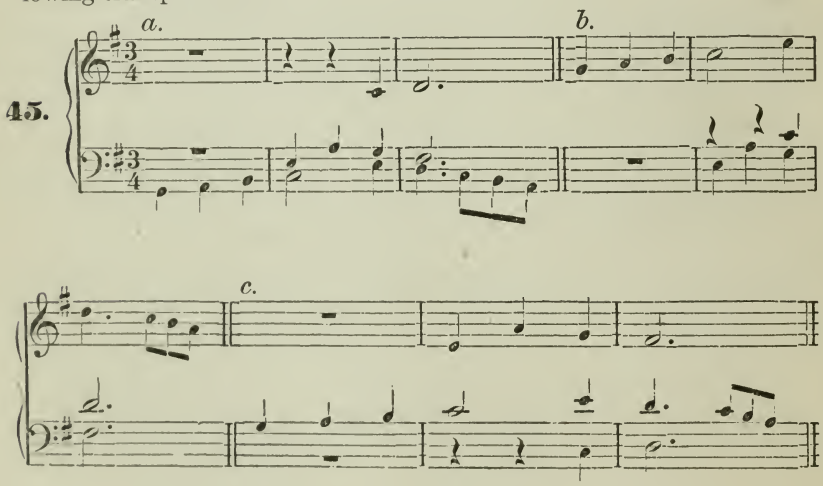


It thus also assumes externally the form of a canon, which contains one continuous voice, while other voices begin the piece anew at different times (at the places marked §), and thus present it again and again, as is seen in No. 43 (for three voices).

NOTE. In many cases also the succession of the voices in stating the canon is arranged differently. The lowest voice may sometimes begin, if it does not commence, as is the case here in canon No. 43, with a rest, and if its form is such that it is sufficiently intelligible when stated by itself.

So far the matter appears simple and easy, and is really so if the performance of a canon of this kind is entrusted to voices of like compass, three sopranos or three tenors, for example. But it will be quite otherwise, if mixed voices are used for the above. The piece must then be treated in accordance with the rules of double counterpoint in the octave, since the voices will have to be inverted, if, for example, two sopranos and a tenor, or one soprano and two tenors are employed. If soprano, tenor and bass are to be used in the above canon (supposing the latter voice begins in the low octave) triple counterpoint is necessary. The above canon is, in fact, worked out in this way, and allows the following transpositions.

45.



These three transpositions would be made if the soprano began the canon; others are just as easily effected if the tenor commences.

In sketching a piece for four voices in this way, the use of quadruple counterpoint will be necessary, if it is to be feasible for mixed voices. But with this explanation we may close, for we would not at present have the beginner go deeper into the solution of such problems, since there are exercises much better fitted for his immediate improvement than writing canons in quadruple counterpoint. Still, it will not be amiss to sketch canons for three voices, so as to get accustomed to this form; it may also be well to choose short texts for these, which will at the same time form a good preparation for the composition of fugues with three themes.

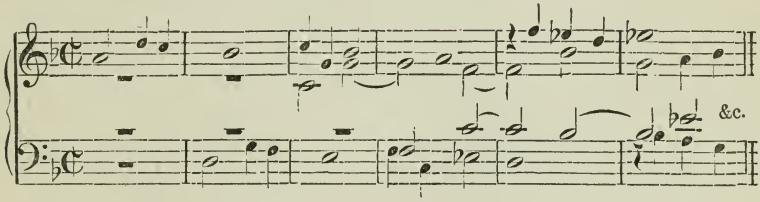
CHAPTER VII.

Various Forms of Canon.

1. DOUBLE CANON.

Double canon is the combination of two canons in different voices into one. At least four voices are required, and it commonly appears in one of two forms. Either (1) the voices are carried forward two by two in two really different canons, or (2) a phrase given by two of the voices is exactly repeated by the other two, while it is itself continued in the first two, the continuation being then repeated, and so on. This may be illustrated by an example.

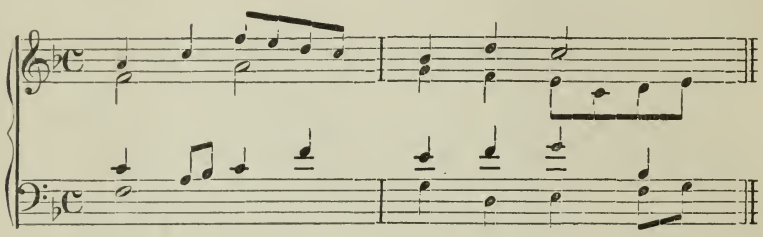
46.



The soprano and bass carry on one canon in the fourth (or fifth below), while a second one in the same interval is executed by the alto and tenor. To combine the two in this way is not easy, although the question is not so difficult as that mentioned above, of writing a simple canon for four voices, and may be accomplished by the exercise of some care.

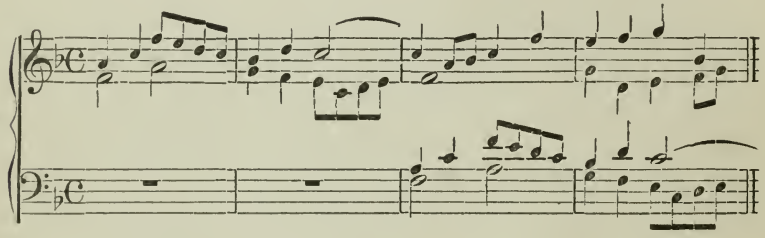
In the second kind the double canon depends on the invention of a short phrase for four voices which shall be suited as well for inversion (transposition of the voices) as for repetition. The following phrase, for example:

47.



is the sketch of a double canon of this kind, in which care has been taken that the two upper and the two lower voices shall give a perfect and complete two-voice phrase by themselves. The beginning of the canon, therefore, may assume various forms and may be executed by either the upper or lower voices; by the upper voices, for example.

48.

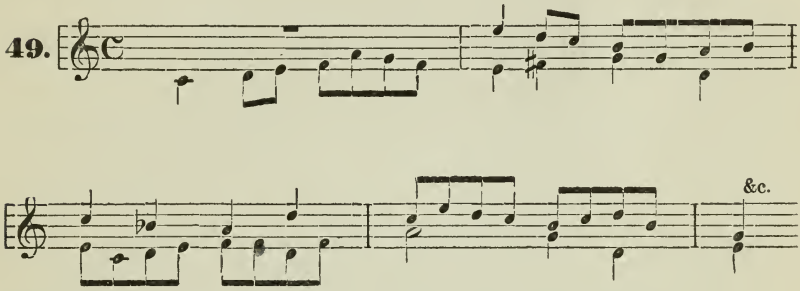


As a repetition, phrase No. 47 ends with these bars; the inversion being made in bars 3 and 4. It may thus be continued at pleasure, until a coda is added which ends the canon.

The plan of the canon may naturally also be extended, provided only that the conditions of the inversion of each pair of voices are satisfied, and care at the same time is taken that the upper phrase may be removed to the lower voices in a natural manner. In order to complete our discussion, there shall also be given an explanation of some kinds of canon that occur but infrequently; their treatment will be left to such interest as the student may feel in them.

2. CANON IN CONTRARY MOTION (*in motu contrario.*)

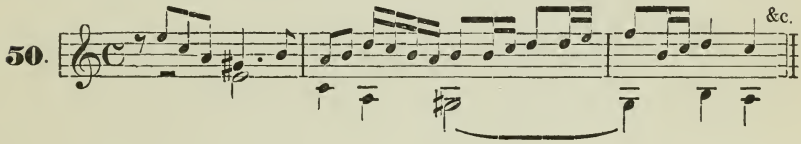
After the explanation which has already been given, in the chapter on imitation, of the meaning of the term "contrary motion," it will not be difficult to understand a canon of this kind. In order that the voice in contrary motion may have a melodic flow, that motion is employed strictly, an explanation of this being found above in the place quoted. The execution of this canon is easy. Here is the beginning of one.



Free accompanying voices may likewise be added to it.

3. CANON IN AUGMENTATION (*per augmentationem*).

After our previous explanation of the term "augmentation," it will be evident what is to be understood by this form of canon.



In this form, whichever voice precedes the other will so accumulate the material to be imitated, that the imitating voice will never be able to follow it out to the end.

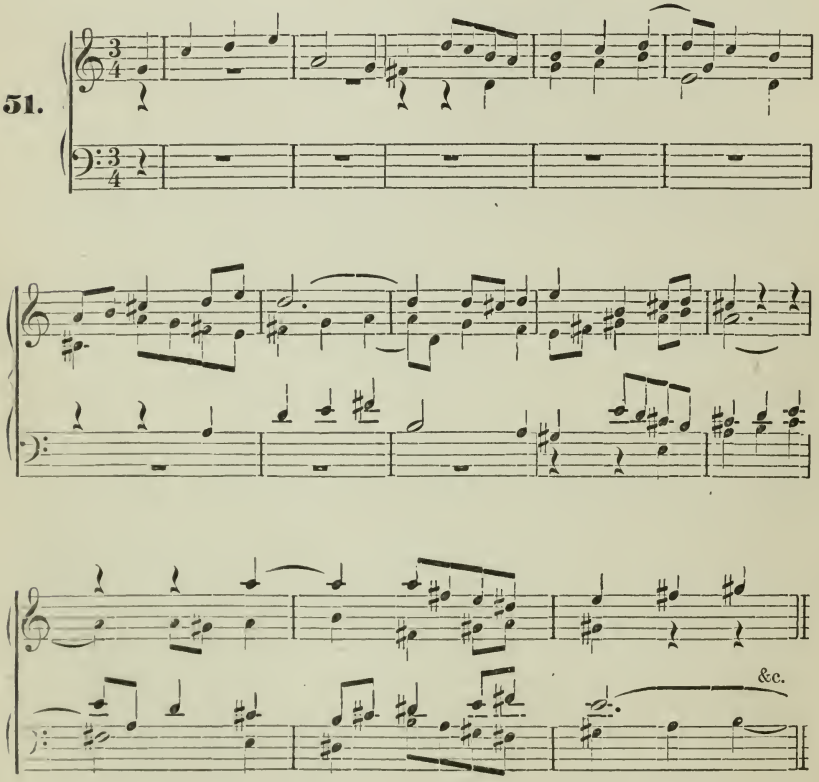
Now, in order to bring the canon to a close, the second voice must break off at a suitable place, and we may then either bring the whole to an end, or may invert the voices, if the piece is written in double counterpoint in the octave. In that case it is repeated with the voices inverted, and then ended as desired. An example of this may be found in Bach's "Kunst der Fuge," the first canon on the theme which lies at the foundation of that work being in augmentation and in contrary motion at the same time.

A canon by diminution of the imitating voice is not conceivable; for the second voice would come to an end so soon that there would be nothing left for it to do, while further material for imitation could naturally not be furnished by the first voice, on account of the greater length of its notes.

4. CIRCULAR CANON.

The characteristic feature of this canon is, that the voice entering first modulates at some one place into another key; the second voice then enters in this new key and naturally modulates in like manner; these are then followed by a third and fourth voice in the same way, and so on. We thus pass through a circle of keys, which may be formed in various ways, according to the particular modulation in each case. For example, a circle of fifths: [*C—G,—G—D*, . . . , *B—G* flat, *G* flat—*D* flat, . . , *F—C* again.]

51.



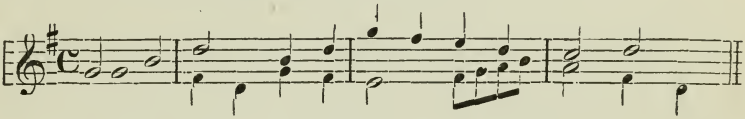
If, instead of the form previously used, we make the slight change found in the soprano in the last bar but one, the piece may be continued at pleasure; but it must allow four-fold inversion, and must consequently be constructed in accordance with the rules of quadruple counterpoint, if mixed voices are used, as is the case above. If another modulation is chosen, we shall naturally pass through a different circle of keys than that by fifths, one which in some respects is certainly very easy.

5. RETROGRADE (*rückgängige, krebsgängige*) CANON.

In this a melody is so imitated, or rather accompanied, that a second voice begins *it at the end*, and thus proceeds with it backwards. The composition of a canon of this kind is easy, and only requires that some care should be taken to avoid certain bad and empty intervals; this canon, moreover, does not allow any suspensions, dotted notes being also forbidden.

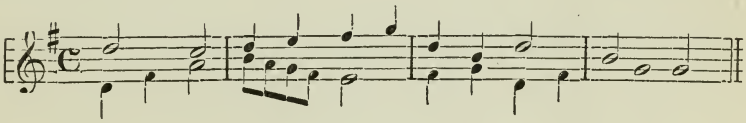
Take the following phrase for two voices:

52.



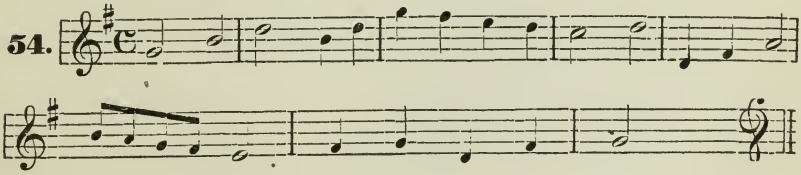
and first examine it to see if it can be executed in retrograde motion, which is very easy to effect mechanically in this manner, as it contains no suspensions.

53.



If we are not too exacting in our demands, this may pass muster. Now, in order to write down the canon so that it may be executed as a retrograde canon, we take the upper voice from No. 52, but the lower voice as it is given in No. 53 in retrograde motion, write them one after the other in *one* voice, in the following manner, and put the clef at the end, likewise turned round:

54.



In performing this, one voice gives the phrase as it is written, from beginning to end, and the other at the same time backwards, from end to beginning.

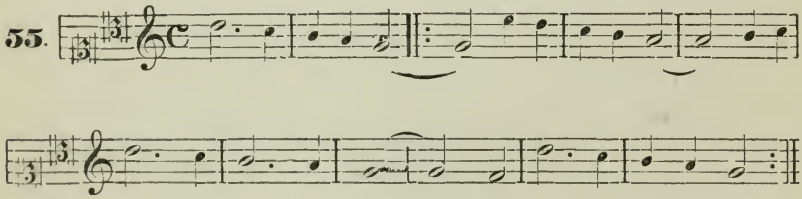
The so called looking-glass canon (*Spiegelcanon*) is a piece of this kind, for if No. 54 is held before a looking-glass, the second voice will appear to be written in regular motion. If we wish to carry it further, we may invert the leaf, and another canon of a similar kind will then be obtained by the help of the glass, which will indeed be of just as little value as the former.

All these artifices and looking-glass performances form no part of earnest study, but it was necessary to make some mention of them incidentally, since they have generally been discussed in this place, and inquiry is often made about them. For the same reasons we will also give an explanation of the enigma canon.

6. ENIGMA CANON (*Räthselcanon*).

This may be of any of the kinds described before. The enigmatical character of a canon does not consist of any special way of composing it, but only of the method of writing it down, of which a solution is required. If we write down the canon No. 54 just as it stands, without adding an explanation, it will be left to the ingenuity to guess that it is a retrograde, or looking-glass canon. Just so the three-voice canon given before, No. 39, if written down in the following manner will become an enigma canon, in which it must be guessed where the entrances of the voices take place, and in what intervals.

55.



It must also be added, to explain the way in which it is written down, that the three different clefs first of all give us the hint how the notes in the different voices are to be read, the last clef indicating the first voice, that which stands just before it the second voice, and that which actually stands first the third voice. The unusual *C*-clef on the second line was necessary, that we might be able to use the same notation for this voice. If these clefs did not stand here the canon could hardly be

solved at all, or, at any rate, only with great difficulty. We have now still to find out at what time the given voices enter, and on what parts of the measure; the interval can be fixed by aid of the clefs. There is no need of anything further with regard to this canon.

CHAPTER VIII.

OF THE STUDY OF THE CANONIC FORMS.

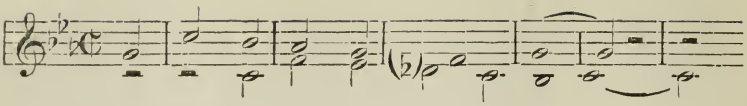
However slight may be the special utility of the canon in our next studies, in so far as it is to be considered as an independent composition, still, on the one side, a knowledge of all its varieties is too important for an explanation to be avoided and, on the other, we may also profit from the canonic forms, if with decided strictness in their use is combined free construction and management of the voices. We have already, in our discussion of two-voice canon, referred to such exercises, which may be recommended as very useful and advisable. Our object is now to enlarge the scope of these exercises, and to employ them in connection with more interesting forms. We therefore return to the methods of treating the choral. Two kinds of such compositions will present themselves as regards the latter; in the one we are to arrange the choral itself as a canon, adding to this one or more free voices; and in the other to take the simple choral as *cantus firmus*, and to combine with it a canon in new added voices.

1. THE CHORAL AS A CANON.

If it is desired to make use of the choral itself as a canon, it will soon be found that (first) it is not every choral that is suited for such treatment and (second) that, though we have to do with a theme given beforehand and ready for use, it will yet be necessary to make many modifications and to take many liberties in our treatment, when it is worked out as a canon.

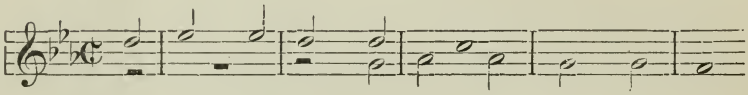
If we are to treat a choral as a canon, it must first of all be examined to see at what point the first line will allow a second voice to begin, by which means we also find out the interval in which the canon may be worked out. For example, in the following choral, "*O Haupt voll Blut und Wunden,*" we find that the fourth (or fifth below) is a suitable interval in which to treat the first line as a canon.

56.



After the interval is found, it must be retained in all the lines of the choral. As regards the initial note, however, we may act in each line as seems best. Thus the second line cannot begin the canon with the third note, as in the first line, but must wait for the fifth note.

57.

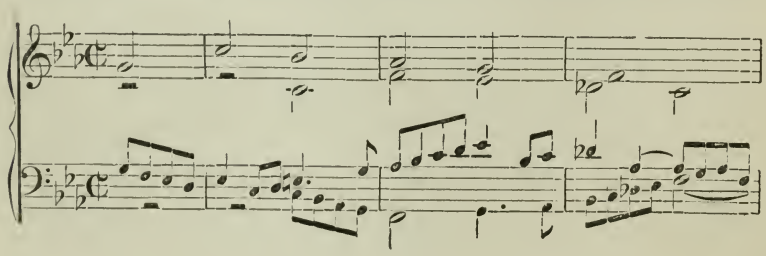


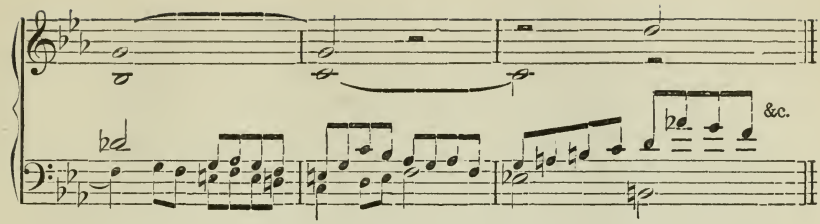
If we try this choral to the end, it will be found that a good place for beginning may be got for every line. But in making our sketch of the canon we must not allow ourselves to be perplexed by single intervals that appear empty or badly arranged, two consecutive fourths for example, but should always remember that free voices will be added, which will sufficiently compensate for such faults. If, as is not the case with the preceding choral, there is a line that will not adapt itself to canonic treatment, we try to make it practicable by lengthening one note or another of the choral, or by adding a dot and making the following note shorter, or by other rhythmical alterations; in most cases it will go in one way or the other.

As regards the strictness of the imitation, we refer to what has been said before; it is only canon in the unison and in the octave that can be worked out with perfect strictness: If this strict method be applied to the preceding choral, we shall get two different keys, viz. *C* minor and *F* minor; the treatment itself would thus be rendered somewhat ambiguous, though by no means impracticable.

Here is the beginning of a canon in which two lower voices are added.

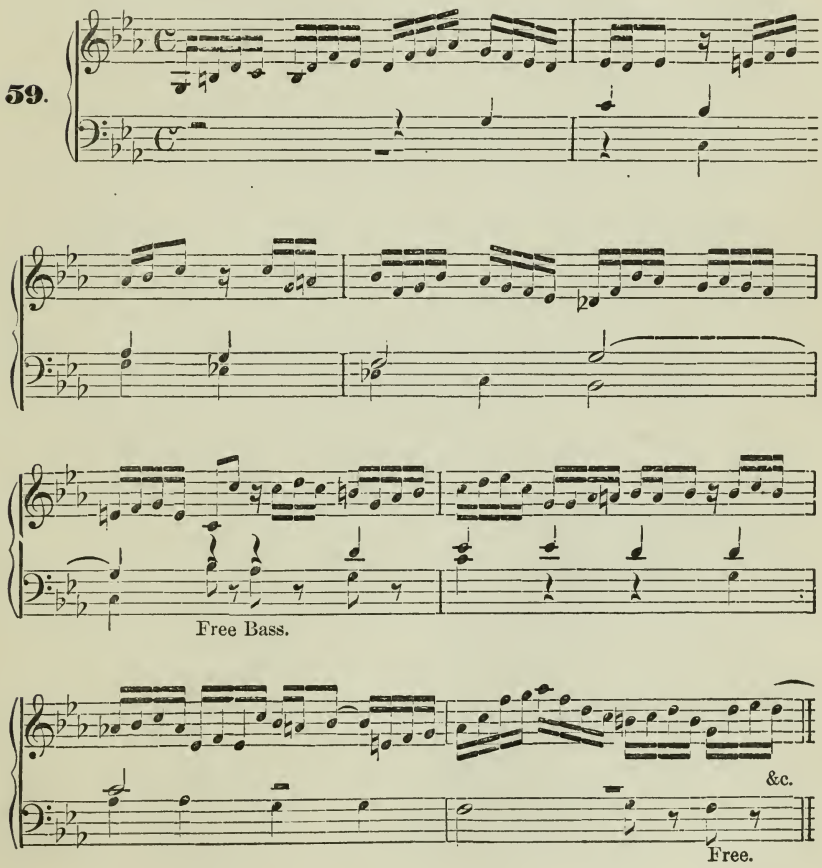
58.





Our exercises with the same canon may be continued in various ways; we may transfer it to the lower voice, for example, adding one or two higher voices. Thus we have the following, which might be executed on the organ as a trio.

59.



The choral is often yet more readily adapted for use by changing the kind of measure, since we may help ourselves by lengthening or shortening the values of the notes at places where their coincidence in the canon would produce harmony without any sense. Thus the choral, "*Dir, dir Jehovah,*" may very easily be formed into a canon in the octave in 3-4 time.

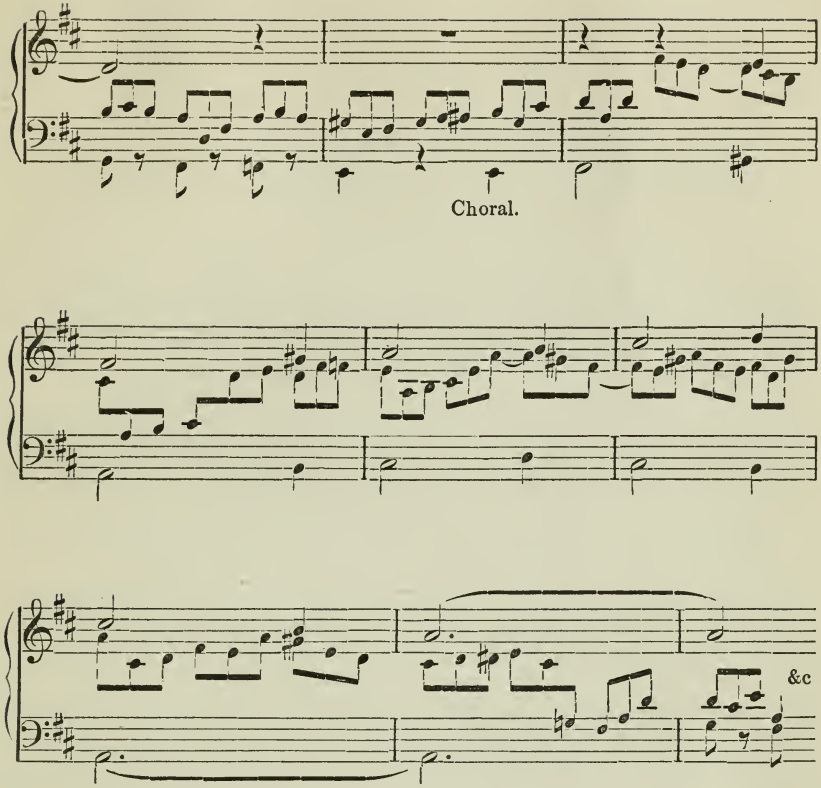
60.

&c.

In the fourth bar the symmetrical progress of the canon is somewhat interrupted by the notes being shortened, as is generally the case when an alteration of the metrical division is made. In the following, we have this canon in the upper and lower voices, with a free middle voice.

61.

Free Bass.



In this and in the preceding treatment there are free digressions made by the lower voice, which ought in strictness to be assigned to another part. If such an exercise is to be also suitable for practical performance, some slight modifications must naturally be made. The free bass was added here to avoid writing for one voice alone, and to make the harmony more complete. In performing a composition of this kind, written for the organ, for example, the canon itself could always be brought into suitable prominence by contrast of registers.

In order to awaken interest in exercises of these kinds, which to the earnest student are as pleasant as they are profitable to write, and especially to show that the difficulties presented by them are not so very great, we give the beginning of a canon with two free voices.

62.

&c.

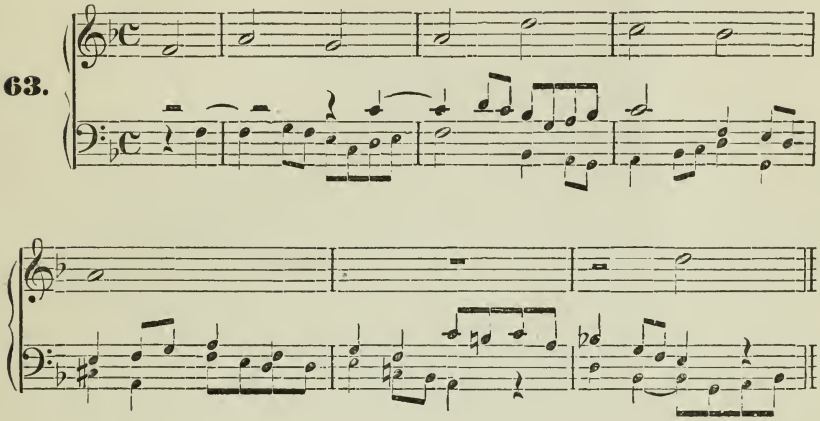
The canon is in the soprano and bass in the fifth (or fourth below), and is strict. At the end of the second line the canonic leading of the voices is rendered feasible by augmentation of the values of the notes. No further explanation of the exercise is required.

2. THE CANON WITH A CHORAL.

Far more difficult are compositions of the second kind given above, in which we have to combine a canon with the choral as *cantus firmus*. The three-fold relation into which the counterpoint (*Gegensatz Contrapunkt*) which must each time take a new form, enters, viz. to the second voice of the canon, to the note of the choral, and, because

of the second voice following it, to the next note of the choral also,—all this makes the task of a very difficult and experimental nature, which naturally must very much restrict the form of the motives. For further illustration we give this example.

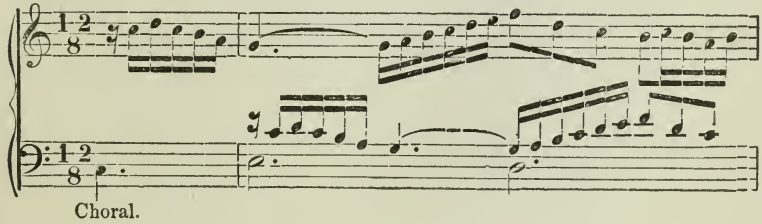
63.

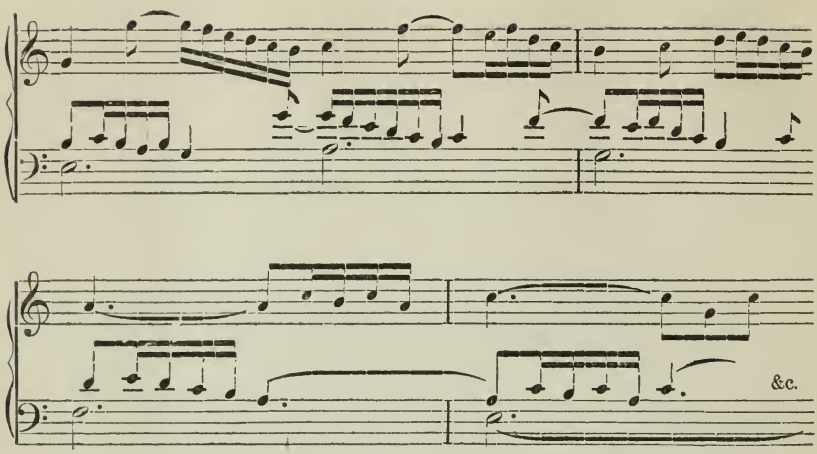


The lower voice begins the canon, the second following in the fifth above. The first motive must at the same time be planned with reference to the notes of the choral in the second bar; in forming the second bar attention must be paid to the second imitating voice, to the notes of the choral, and also to the two following notes of the latter, inasmuch as the imitating voice must necessarily have a harmonic meaning. It is seen that the restrictions are very serious; but notwithstanding this, a wide field for invention still lies open before us.

The motives may be developed somewhat further if the choral is kept in longer notes, though by this means the piece is certainly drawn out to a considerable length. This method is shown in the following example.

64.





These examples will be sufficient to explain the exercises and studies in the canonic forms which it is best to use. For further study we have a great number of preludes on different chorals (*Choralvorspiele*) for the organ by J. S. Bach, in which canonic forms are found in the greatest variety.

PART THIRD.

Fugue.

CHAPTER IX.

Of Fugue in General.

The fugue is a musical composition constructed in accordance with certain principles and rules, and treated contrapuntally on one theme, sometimes also on two, three, or even four themes; these are all equally important, and appear in all the voices in the most various forms after the manner of imitations, thus making the most essential part of the composition.

The principles and rules to be observed in fugue are not laid down arbitrarily, any more than the formal rules of other compositions, but have been discovered and settled by degrees, as being based on the nature of the thing itself. In them is contained the peculiar characteristic of the fugue, which may be stated generally as follows,—that a theme or musical thought, which is considered valuable, appears in all the voices in turn in suitable imitations on corresponding intervals; that in the exposition of the theme one voice accommodates itself to the other, or follows it, in all which the principles and rules mentioned above, with which we shall acquaint ourselves, contribute essentially to the unity of the composition by employing the material in various ways, and also, there being so many equally important voices engaged, guard against overcrowding as well as dispersion in the part-writing.

In the particular arrangement of the composition effected by these means consists the essential difference between the fugue and such other compositions as are likewise founded on imitation (as indeed every composition is more or less), in which the imitations are always subordinated to the course of the writing (to the form of the piece) and are thus used arbitrarily, while the fugue is only entitled to that name through the definite manner in which imitation is employed. In fugue, then, imitation determines the form and character of the composition, while elsewhere it is merely accidental and dependent on the course taken by the musical idea.

THE MOST ESSENTIAL PARTS OF A FUGUE.

Before we can proceed to the composition of even the simplest fugue, an exact knowledge of some of its important parts, and careful preliminary practice in them are required.

They are as follows:

(1) The theme or subject (also called *dux*, *Führer*, proposition, antecedent and guide.)

(2) The answer, the second imitating voice, (*comes*, *Gefährte*, response, consequent.)

(3) The countertheme (*Gegensatz*, *Gegenharmonie*, countersubject.)

(4) The digression (*Zwischensatz*, *Zwischenharmonie*, episode.)

(5) The stretto (*Engführung*.)

[Cherubini in his "Counterpoint and Fugue," adds the *pedal* as a sixth part.]

We will first examine all these parts more closely.

[NOTE. In making references to the fugues of Bach's "Well Tempered Clavichord," only the number of the volume and of the fugue are given, to save space. The "Peters" edition is recommended for reference, as being cheap and accurate.]

CHAPTER X.

The Theme or Subject.

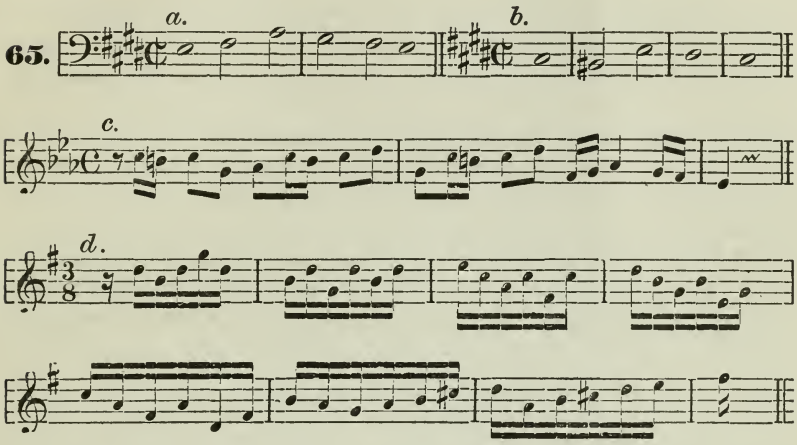
The theme, on which the fugue is to be based, must contain a musical thought or phrase that is *short, easily comprehended*, and in a certain sense *complete in itself*; it must also be *exact* and *characteristic, singable*, and *suited for contrapuntal treatment*.

Although there are methods by which we may learn how to invent a musical thought or phrase, so far as its mechanical structure is concerned, the real invention of a worthy musical thought will always be a matter of talent and inspiration, and it will depend partly on natural talent, and partly on artistic experience and practice, whether a fugal theme can be called good on all points, or not.

But although we are not to learn here how to invent a fugal theme, and though that must be left to a just and refined sense of what is best, which has to be strengthened on this point, as on every other, by study of our models, it still will not be without advantage for us to examine somewhat more closely the characteristics named above, which are found in such a theme, and especially to call attention to the difference between a fugal theme and other musical phrases.

A fugal theme must be *short*, in order that it may always be perfectly comprehended, wherever it appears.

Our models, it is true, differ greatly on this point; we find thoughts contained in but few notes, and also varying in length from a brief phrase of two bars up to the most fully developed and extended passages and phrases. For example:

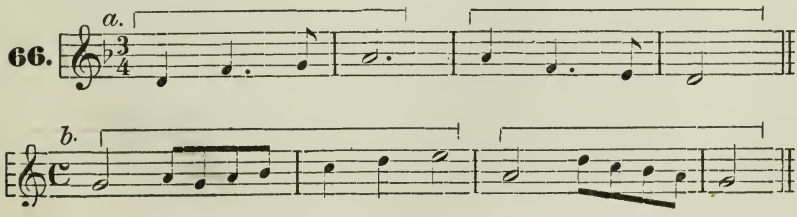


[These themes are from the "Well Tempered Clavichord," II., 9; I., 4; I., 2; II., 15.]

Sebastian Bach generally takes short themes for treatment in fugue, using such as are very long only in some organ fugues; and even these latter are formed out of repetitions or sequences, as is shown above (No. 65, *d*), for which reason they do not lose in clearness because of their length.

NOTE. After Bach there came a time when the length of fugal themes was so exaggerated that they no longer please the artistic feeling of the present day, because of their disproportionate size.

Two, four, to six bars will be enough for a fugal theme, according to the amount of matter which it contains; for that is the only thing that can decide the point. Eight bars only when it is not of the periodic form, as that is not a favorable one, and those themes are certainly not to be called particularly good in which we too easily notice two similar halves in the compass of only four bars. For example:

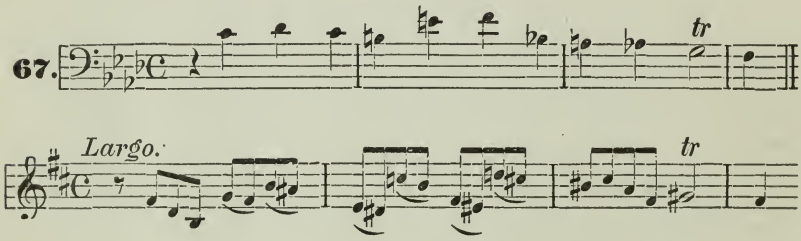


The rule that the theme must be easily comprehensible and intelligible has reference to its meaning as regards melody and harmony.

Each of these is complementary to the other. That melody will be most readily comprehended whose intrinsic natural harmony is most easily conspicuous; in like manner the meaning of the harmony may be first recognized from the flow of the melody.

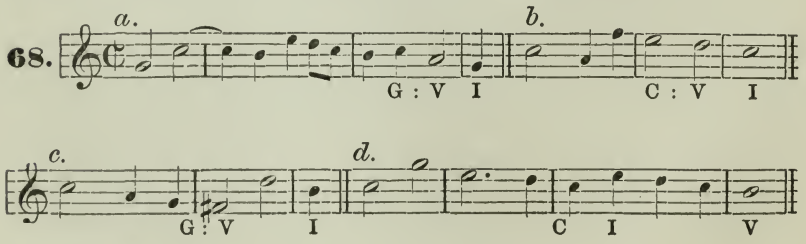
But with regard to fugal themes we must not go too far in this direction, as by so doing one of their special characteristics, of which we shall speak later, might easily be violated if we were to give our attention solely to making melody and harmony intelligible, instead of creating characteristic thoughts; for in this way the themes might well become flat and characterless. There are certain fugal themes for which it is difficult to invent a natural harmony, and which yet, on account of their very distinctly marked intervals and rhythm, do not appear unintelligible as their treatment is carried out. A clever composer will feel himself especially drawn to the treatment of such themes, as though to explain them further.

Compare the following theme of an *F*-minor fugue from the "Well Tempered Clavichord" (I. 12) with its treatment, as also that of the *B*-minor fugue in the same volume (I. 24).



The theme must be *complete in itself, and definite.*

This will be the case when a whole or half cadence is introduced at its end in a manner more or less decided. For example:

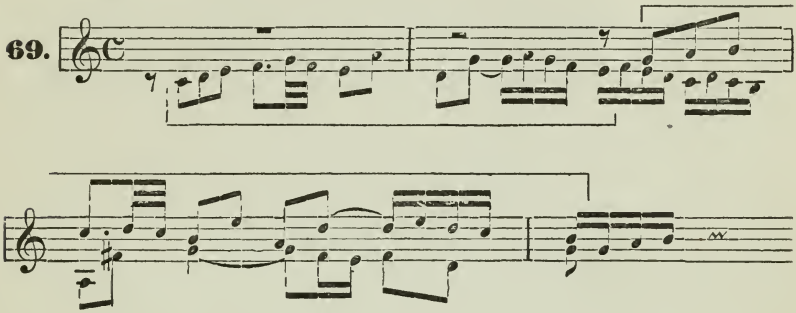


In some such way the theme may always be brought to a definite close.

There are, nevertheless, cases also where the close forming an integral part of the theme is so interwoven with the passage that follows it in the same voice (the *countertheme* to the second, imitating voice) that we are inclined to set the end of the theme much further on than it really is. This close connection makes the course of the piece especially animated.

A glance at the beginnings of the fugues in the "Well Tempered Clavichord" will show us in what a masterly manner Bach could introduce these counterthemes, as for example (I. 1):

69.



In such cases we can generally decide the actual extent of the theme by the course taken by the other voices when they bring it in again.

A fugal theme may be called *exact* and *characteristic* when it stands out clearly by means of its intervals as well as through its metrical form, and thus causes its meaning to be recognized as its intellectual sense requires.

On this point too we must again refer particularly to the fugues of the "Well Tempered Clavichord" as the inimitable models. Whatever other composers may have accomplished in fugue, no one has surpassed this gifted master in the expressive and characteristic quality of his ideas, although many approach him as regards technical treatment (*Factur*).

NOTE. Since it would be impossible to have all the suitable examples printed in this book, we may in such cases refer in general to the "Well Tempered Clavichord" by J. S. Bach, which should be in the hands of all who devote themselves to the higher branches of musical study, and who are in a position to rightly value the masterly and most ingenious compositions, which we possess in this form.

In vocal fugues it is a primary requisite that they shall be singable, and this quality is demanded by instrumental fugues also in a certain degree, for a theme must be singable and melodious to be easy of com-

prehension. Here also, however, we must not hold too strictly to our rule, if the theme has other properties which make it a characteristic one for fugal treatment.

Since the contrapuntal style of writing is the only one that can be used in fugue, it is self-evident that *the theme must, first of all, be fitted for contrapuntal treatment.*

It is certainly as unsafe to describe the qualities which must be possessed by a theme that is fitted for such treatment, as it is to give a general definition of a musical thought. But it will not escape the notice of one practised in polyphonic writing, that not every melody, however valuable it may be otherwise, is suitable for contrapuntal treatment. The case will be the same with the theme for a fugue.

A simple, strong and decided motive, saying much in few notes, and full of expression, will be fitted for a fugal theme, while weak melodies of a pleasing form not infrequently resist every attempt at contrapuntal treatment.

Among the external features of a theme is to be reckoned this also, that it must *belong to a fixed key.* For, although modulations are not forbidden, the theme must still not wander about in different keys. Moreover, *its range of notes must not be too great.*

An *octave* is rightly given as the proper limit, and this cannot be overstepped without great difficulties resulting in the treatment, as the voices will cross each other too often, especially in four-voice writing. But, as with all limitations of this kind, there will always be cases for which an exception may be made.

HOW TO INVENT A FUGAL THEME.

Although as has been already said above, we shall not undertake to show the student how to invent a theme, or, in general, to teach him the secret of the invention of a real musical idea by an exact statement of its mechanical and technical structure, we yet are not for that reason debarred from the problem—"how to invent fugal themes." It is both advisable and necessary to discuss the question, in order that the intellectual powers may be tested and developed in this direction.

In solving the problem, attention must be paid to the properties of a theme mentioned above; it should be noted with regard to them, however, that they may not be found *all* combined in one theme; that is, in fact, often unattainable, and would also greatly confine the inventive power, which must employ most various means to bring out the various expressions latent in the idea.

The theme of the fugue may be simple, but need not therefore be insignificant, nor tedious and uninteresting. In inventing it, we have most of all to guard against excessive length; it must have a melodic swing and rhythmical life, and progressions by intervals of fourths and fifths are, if not to be wholly avoided, yet to be made with great caution. But still, on the other hand, too much must not be demanded in our first attempts, lest we fall into captious criticism, for we are not yet expected to furnish really artistic work, but only exercises, by means of which preparation is made for such work.

In every simple fugue it is the rule for one voice to begin alone with the theme. The voice to which this is entrusted is called the *subject* (*dux*, *Führer*). Any voice may be used as subject.

The one which next follows, and which has to imitate the theme is called the answer (*comes*, *Gefährte*).

The next chapter will explain the manner in which this imitation is to be made.

CHAPTER XI.

The method of forming the answer.

The answer is formed by making a strict imitation of the subject, this being put in the key of the fifth, in the regular fugue.

The reason for preferring the fifth as the interval for use in imitation lies in the *antithesis*, which is most naturally and also most exactly expressed by the prime and fifth, tonic and dominant.

That is to say, the two voices which have to state the subject and answer are brought into the same relation to one another as the antecedent and consequent in the period. They often also do not differ from these in their formal structure, while even if they do vary, the resemblance in character to the periodic form is still unmistakable. We therefore also say that the answer *replies* to the subject, which may likewise be said of the consequent, although this latter is seldom an imitation of the antecedent. This reply made to the theme by the answer also requires in special cases that the latter shall take a peculiar form, mention of which will be made further on.

Imitation on the same degree of the scale or in the octave will only

give an exact repetition of the same phrase and, advisable and useful as this is in other cases, it still would not be consonant with the character of fugue, especially at the first introduction of the theme. Other intervals, which still might be employed, can never produce the antithesis, which is our object here, so exactly as the fifth, while many cannot be used at all for this purpose. The fourth, for example, would give a false meaning to the whole composition, since the original prime (tonic) would in this way be changed into a fifth in its character.

NOTE. This method, which puts the answer in the key of the dominant, and agrees with our modern tonal system, was not always observed in the older compositions of this kind, even in such as were written at a time when the new system had already begun to predominate over the old. The inclination to use the fourth degree of the scale (the key of the sub-dominant) in the answer can only be accounted for by the fact that the influence of the *mixolydian* key was still felt, to which this feature is peculiar. [For an account of the Gregorian modes the reader is referred to the English translation of Richter's "Counterpoint," Appendix II., p. 142. *Trans.*]

In this imitation in the fifth, it is not in general allowable to alter either the general kind or particular species (major or minor) of the intervals. We have to be especially careful that the semitones appear again as such in the imitation.

There are, however, certain circumstances, peculiar to the form of the fugue, and generally explained through the *reply* made as mentioned above, which exercise an influence on this strictness of imitation that *renders a complete alteration of some intervals necessary.*

These exceptions which are found in the answer, even in imitation otherwise strict, are not merely traditional nor set up arbitrarily, but may be traced back to fixed principles. It has been easily seen that in many cases a simple transposition into the key of the fifth would not be enough to make the answer so dependent on the subject for its position as to enter into the closest relation to the latter; that, in other words, a mere transposition would make the answer absolutely independent.

The law of unity in key, which demands that if the subject has gone into the key of the fifth the answer shall return to the leading key, is the axiom after which the exceptions to strict imitation are to be formed. The means of preserving unity of key may be furnished by a simple statement of certain relations of chords, even though it should not infrequently be difficult to apply these in special cases.

Unity of the key, or system of keys, is founded on and accomplished by the three principal triads of the tonic, dominant and sub-dominant, and the very close relation in which they stand to each other. These relations are recognized in their fundamental tones

$$F \frown C \frown G,$$

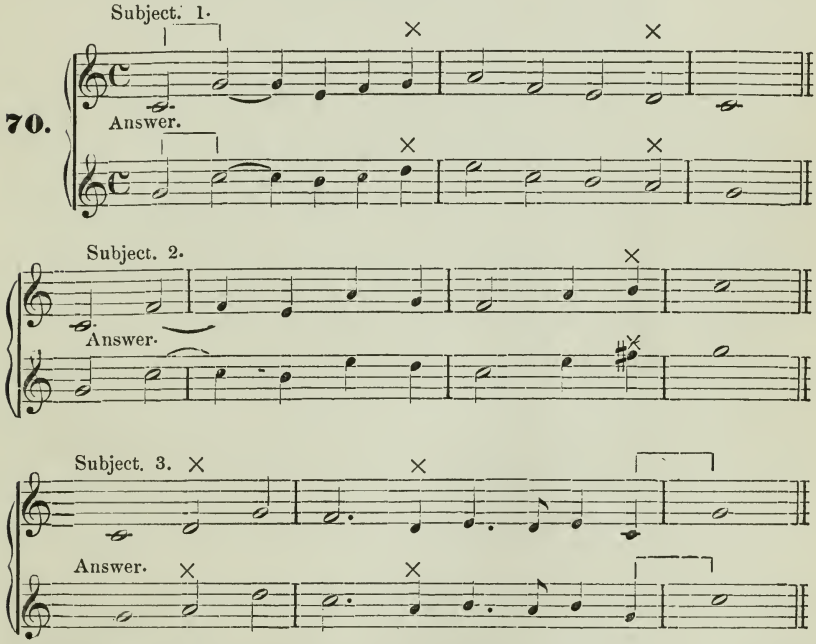
which to some extent have also the significance of fifths, * but most especially in their third-tones, or mediants *

$$a \frown e \frown b$$

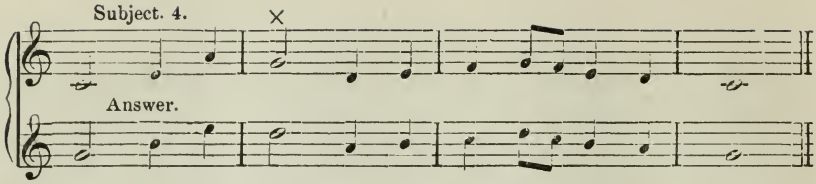
This scheme shows us first of all that *F* can be related only to *C* and *G* in like manner to *C*, but *C* to *G* as well as to *F*, although this latter case is exceptional, since every tendency is towards the dominant, while we have to go backwards to get to the sub-dominant; that, in like manner, of the mediants *a* will be related to *e*, *b* likewise to *e*, but *e* to both *b* and *a*, although this latter case, for the same reason, is an exceptional one.

This first fundamental principle would make it easy for us to form the reply to a simple fugal theme that did not move out of the key, if it did not become necessary to deviate from our rule with many forms of the theme, even when the latter is simple; an explanation of this is needed. Let us examine the following themes.

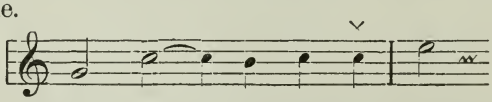
70.



(* Note. It has been found necessary to translate the terms "*Quintbedeutung*" and "*Terztönen*" by these unusual expressions. The "significance of fifths" refers to the fact that *C* stands in the relation of dominant to *F*, being a fifth above it, as is also the case with *G*, as regards *C*. The *third-tone*, or *mediant* of a note is naturally the note a third above it. *Trans.*)



However well the above rule may, as a general thing, be confirmed in these themes, they still show some slight deviations from it, with all their simplicity. If the fundamental tones of the subject and their mediants are exactly reproduced in Answer 1, the first *G* of the subject must be followed by *C* in the answer and not by *D*, the fifth above, just as at the end of the answer 3, while the second *G* of the subject gives us *D* in the answer. This deviation is explained by the fact that this second *G* is the diatonic passing note, or connecting link between *f* and *a*, and has pretty much lost its significance as a fifth; the melodic character of the passage would be spoiled, if we were to form the answer thus, according to rule.

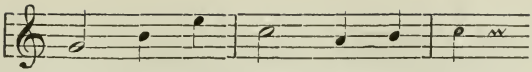
71. 

Furthermore, we have in subject 1 the new tone *D*, which, to be sure, is in the tonal system, but has not yet been mentioned. This tone is to be regarded as the fifth above *G*. It might appear strange that the reply to it in the answer is made by the mediant *a*, if *a* were in this case really a mediant. But it may just as well be called the fifth from *D*, since the answer must modulate here to *G* major, and we are resting on the harmony of *D-f♯-a*. The same thing is seen in subject 3; the dominant triad *G-b-d* is decisively announced by the step of a fourth from *d* to *g*, while the answer, which begins in *G* major, must likewise give us the dominant of this *G* major. *A* is thus here again to be regarded as a fifth.

In subject 2 again is seen an apparent deviation from the rule. For the mediant *b* we have in the answer not *e* but *f♯*, the third from *D*. Since the subject gets to *c* by the aid of the leading-note *b*, and the answer must end in *G*, the leading-note *f♯* is the only one that can correctly be used.

In subject 4 we see *G* replied to by *D* instead of by *C*. For this deviation there is a melodic as well as a harmonic reason. As regards the latter, the dominant triad is too strongly brought out by the step of a fourth from *G* to *D*, not to be repeated as such in the dominant; as for the first of our reasons, compare the following form of the answer with the one previously given (ex. 70 (4)):

72.



and we shall certainly prefer the other form, with *D*.

Collecting together the deviations thus far mentioned, we shall find the relations of fundamental-, fifth-, and third-tones expressed in the following scheme:

F——*C*——*G*——(*D*)

a——*c*——*b*——(*f*♯)

That is: *F* is related only to *C*, *a* only to *e*, but *C* to both *G* and *F*, *e* to both *b* and *a*, and finally *G* to *C*, in some cases to *D*, and *b* to *e*, in some cases to *f*♯.

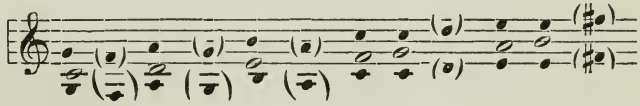
Or, examining the diatonic scale, in which, for the sake of better discrimination, we will adopt Hauptmann's method, and designate the fundamental-and fifth-tones by capital, and the mediants by small letters, the relations of the tones would be stated thus:

C	becomes	*G*	or	*F*
D	"	*A*	"	*G*
e	"	*b*	"	*a*
F	"	*C*	"	—
G	"	*C*	"	*D*
a	"	*e*	"	—
b	"	*e*	"	*f* sharp.

Expressing this by notes.

73.

Answer.
Subject.
Answer.



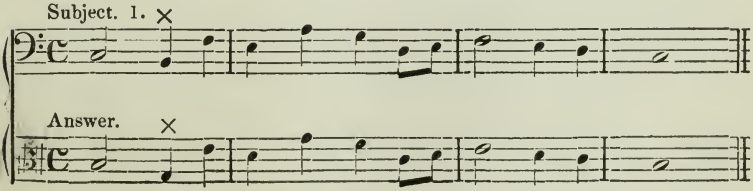
On further investigation some more tones will be found to be added.

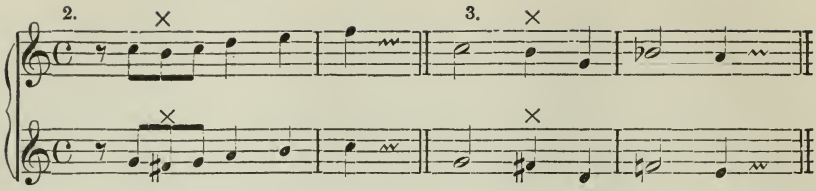
With regard to the mediant *b*, we have yet to distinguish whether it is really a harmonic tone, by reason of the metrical form of the theme, or rather a melodic auxiliary or passing note; this will be made clear by the following example.

74.

Subject. 1. ×

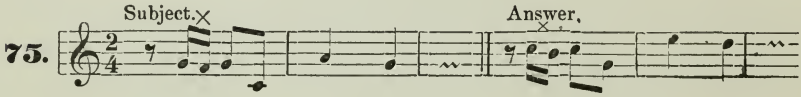
Answer. ×





In subject 1 the *b* is a harmonic note, and is best rendered in the answer by *e*, although in this case *f* ♯ might also be used very well; in (2) *b* is an auxiliary note, and can thus be rendered only by *f* ♯. In (3) we have a new case. The *b* is here, to be sure, a harmonic tone; but, as the theme itself modulates further on into the sub-dominant, *F*, by means of *b* flat, the answer must modulate back to *C*, which can be effected only by means of *f* natural; it is consequently necessary to first have *f* ♯, which gives the phrase a turn towards *G* major, in order that we may be able to come back to *C* major. This touches on a species of fugal themes to which as yet we have not paid attention, viz. such as modulate.

Auxiliary and passing notes of this kind often appear in very different ways. Thus Bach begins a fugue in *C* major in the following manner:



Now the *b* certainly does not correspond here to the *f*, for it would have to be *b* flat; but, since *b* flat is not found in the key (of *C*) and is quite impracticable here, we might have had *f* ♯ in the theme rather than *f*, if it were not a peculiarity of special effect with Bach for these auxiliary tones to be formed diatonically rather than chromatically.

For practice in forming the answer, it is of special importance to divide fugal themes into two kinds,—into such as *do not leave the key*, and so do not modulate, but end in the same key in which they began, and such as *go decidedly out of the key, and change to the key of the fifth.*

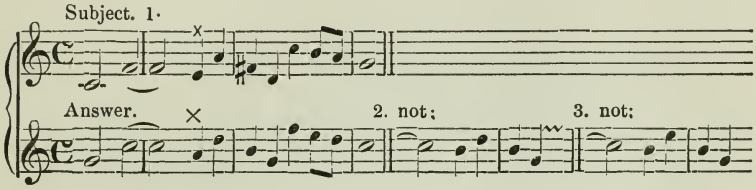
Passing modulations, as, for example, No. 74 (3), or half cadences, as No. 70 (3), are not to be counted in the second class.

All our previous examples were formed after the first method; we have now to examine the second somewhat closer, since in that are found most of the exceptions to strict imitation of the subject.

If the subject passes into the key of the fifth [*dominant*], *the answer must modulate back into the leading key* [*tonic*].

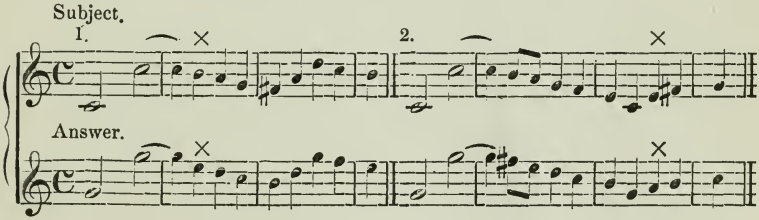
With respect to this general rule, it must be determined at what place this return modulation shall take place. It follows from the great differences that there may be in the course taken by a fugal theme, that this place will vary greatly in different themes. We will illustrate by examples.

76.



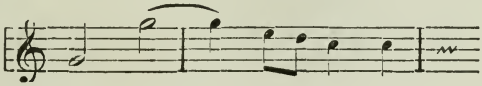
The modulation back to the leading key is here formed by *a*, the third above the sub-dominant. Now if this *a* were to be removed and *b* substituted for it, as in example (2), the *G*-triad would be heard through two half bars, and the change of harmony in the theme be lost. Still worse would be the result in the way last given (3), for the mediant *e* would enter here as fundamental tone, and would cause a wrong meaning to be given to the theme.

77.

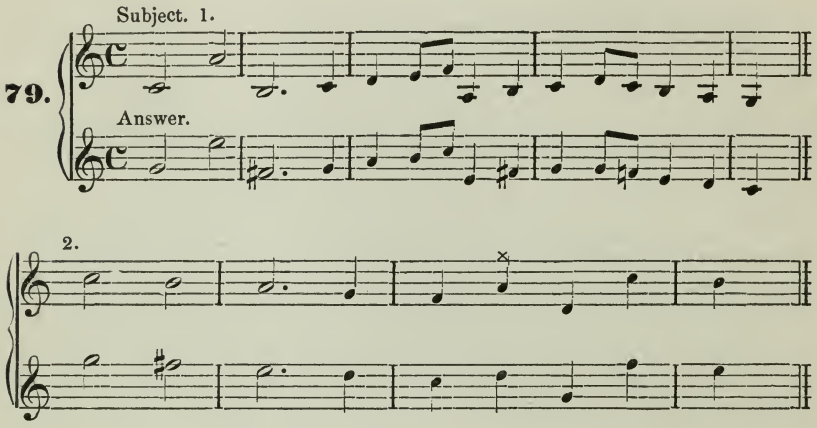


These two subjects, beginning very much alike as to form, require different answers. In the first we see the reply made to the mediant *b* by *e*, in the second by *f*♯. In the first case the modulation back to the tonic appears even in the second bar, but in the second it is not seen until the very end. The first answer could certainly not be formed differently in any way; but the second might take this form, analogous to that of the first.

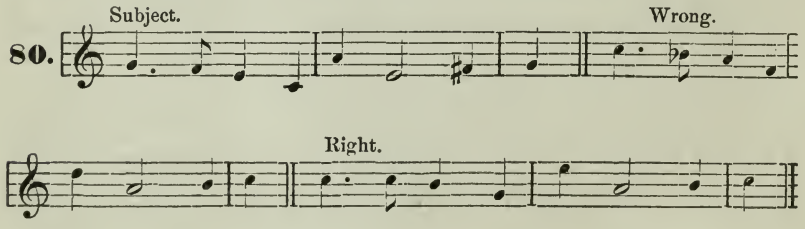
78.



It follows that the form given above (77, 2) is absolutely better, from the fact that the diatonic progression is retained in it without any fault being produced, and that, since the subject itself is first brought into *G* major by the note *f*♯, there is no apparent necessity for the answer to modulate quickly back again to *C*, apart from the circumstance that every suspension is commonly resolved downwards diatonically, in order that it may be used as a dissonance in connection with the harmony of the accompaniment.



The first answer rightly has *f*♯ in the second bar, for *e* would bring about a modulation into the subdominant, which is to be avoided as far as possible, since the leading key can at first be followed only by the dominant. The following reply would thus be wrong:



But that in some circumstances an exception may be made to this rule is shown by the following theme of Bach (I., 18) to which, on account of its form, no other reply could have been made at all or, at any rate, only with great difficulty:

81. Subject. Answer.

But it must be noticed, indeed, that the above example is one of the rare exceptions, and that the rule that "*the answer is not to be so formed as to be at any time in the subdominant,*" retains its full authority.

There is nothing peculiar in the subject in ex. 79 (2) excepting that the *a* in bar 3 is decidedly a fifth-tone and not a mediant, and for that reason is to be answered by the fifth-tone *D*. But if this subject had *f*♯ instead of *f* in bar 3, which would improve the form of the theme, that note would completely change the answer; it would then have to take the following form.

82. Subject. Answer.

The case is similar with the following familiar theme by Mozart, the reply to which can only be made thus:

83. Subject. Answer.

If the theme had *f* instead of *f*♯, the answer would have to take this form:

84.

It follows from our rules that the answer given above in No. 83 would not be absolutely wrong even with *b* instead of *a*, but the significant interval of a fourth and the change of harmony would be lost, while the theme itself would be made weak and diluted.

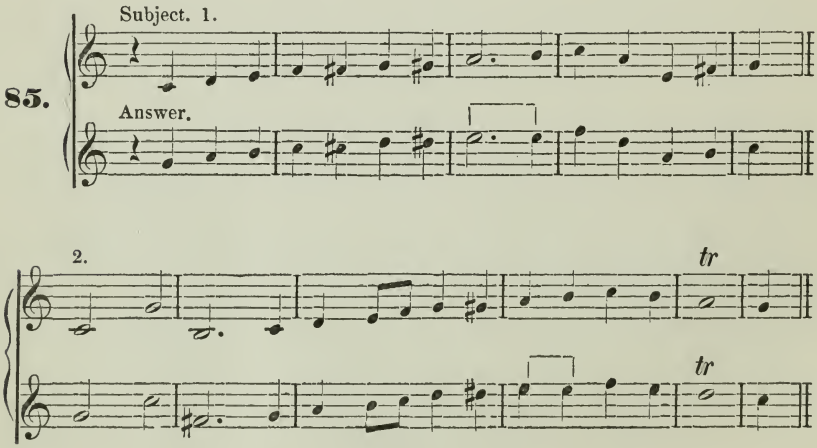
It yet remains for us to say how the case stands with other chromatic alterations.

We have already spoken of *f* ♯ as modulating to *G* major, and likewise of *B* flat, both of them as tones of the keys that lie nearest to *C* major. These, and the corresponding fifth-tone *A* in *G* major, as also *d* the mediant of *B* flat in *F* major, are to be added to our table.

A	becomes	*D*
f sharp	"	*b*
B flat	"	*F*
d	"	*a*

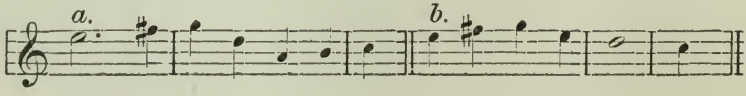
With regard to the other chromatic tones which may occur, it need only be noticed that their form will be determined by the principal tones, with which they are commonly joined; *chromatic progressions are simply retained.* Here are some examples.

85.



It is easily seen how the chromatic progressions follow here exactly as in the subject. With regard to the deviation in bar 3 of Answer 1, there is perhaps no need of pointing out that the answer cannot assume either of the following forms:

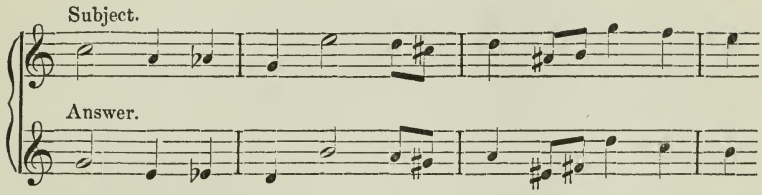
86.



For, apart from the entire perversion of the form of bar 4, the necessary modulation back to the leading key would not stand out so decidedly, as above in No. 85. The case would be similar with (*b*), while the fundamental tone *F* serves most excellently for this object, as the subdominant is best fitted for modulation back to the tonic.

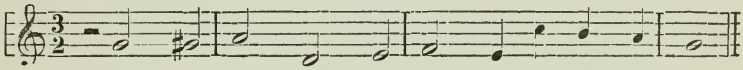
In the next theme we have an example of a phrase formed with other chromatic tones.

87.



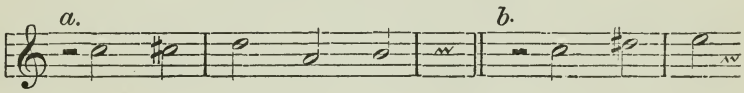
This requires no explanation, but it will be seen from the following that many chromatic forms may make difficulties for us.

88.



If we form the answer with *c*, *c* sharp, *d*, as in 89 (a),

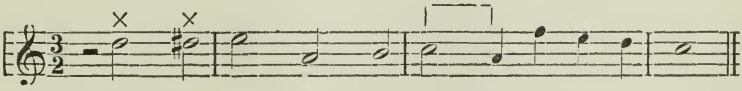
89.



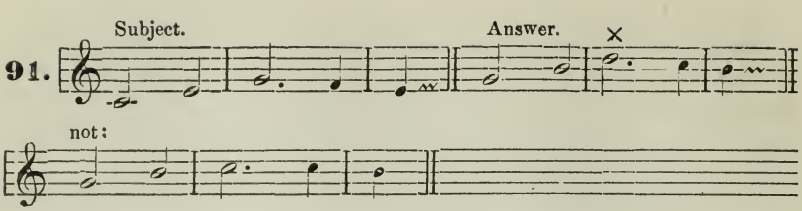
the mediant character possessed by the *a* of the theme (the third above *F*) will be entirely destroyed, for the *D* of the answer must be considered as a fundamental tone. As for 89 (*b*), with its interval of an augmented second, it is not to be thought of for a moment.

There is, therefore, nothing left for us but to depart from our first general rule and, instead of replying to *G* by the fundamental tone *C*, to begin the answer also with the fifth-tone *D*, putting it into this form:

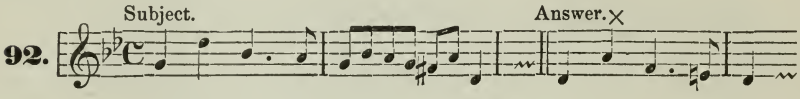
90.



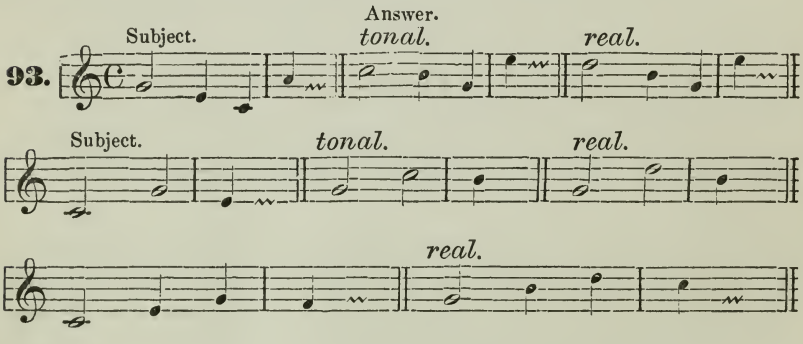
However little this may be suited for fugue, there are yet cases that require such an expedient. If, for example, the theme begins with a complete triad, it will be better to reply by a triad.



Thus Bach forms the answer to the theme of a familiar organ fugue in *G*-minor, in this way:



A distinction used generally to be made between a tonal (*fuga di tono*) and a real fugue (*fuga reale*). The former of these makes its answer in the manner explained above, while in the latter the intervals are exactly like those of the subject, the skip from the fifth to the prime being made only at the end. For example.



The *Fuga reale* occurs very seldom, and will be unsatisfactory to the ear, even if it does not appear exactly incorrect, accustomed as we are to the close relation between subject and answer brought about by the mutual opposition of tonic and dominant.

[" The large class of fugues called *tonal*, are so termed because the answer undergoes some slight modification in order to prevent a departure from the key-tonality of the subject.....The answer is, however, often purposely made at strict intervals to the subject; in which case the fugue is called strict or *real*.. .....Special prominence of the *sub-dominant* in the subject seems to demand a strict answer."—From Stainer and Barrett's " Dictionary of Musical Terms."]

THE METHOD OF FORMING THE ANSWER IN MINOR FUGUES.

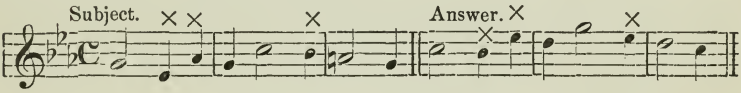
We have thus far omitted to consider themes in minor keys, as there are some important points connected with them that require especial explanation. The principles and rules just stated may generally be applied here also. The fundamental-(prime) and fifth-tones are the same as in the major, and the mediants appear here yet more plainly and decidedly, for the reason that the interval of a third above the dominant, which, with our modern tonal system, we are accustomed to hear always as a *major* third, in these fugues can appear as a *minor* third alone. This peculiarity always gives to fugues in minor keys an earnest and almost antique character, and lends a well-written fugue much dignity.

The correspondence between the fundamental-and fifth-,as well as the third-tones may be thus represented as regards the three principal minor triads:

F a flat C e flat G b flat D

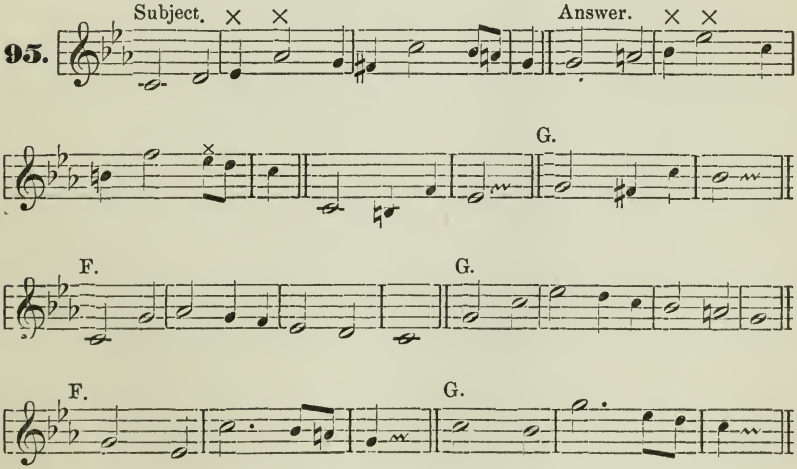
as will be shown by a few examples.

94.



All mediants are here marked by a ×.

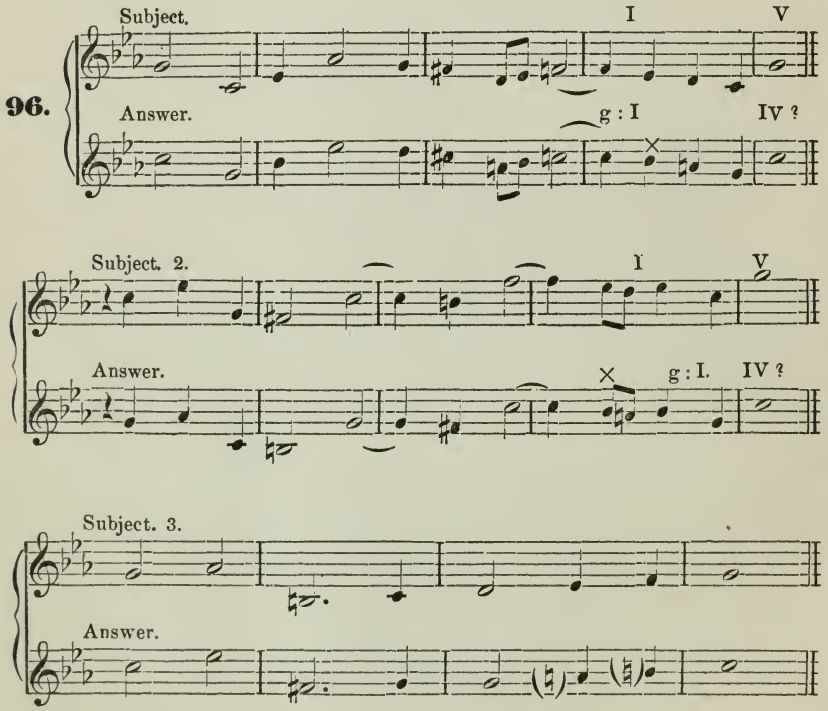
95.



These examples will sufficiently show the relations between the tones. It is seen from them that themes which modulate, do so into the *minor key of the fifth*, whereby no difficulty is found in making the answer go back into the leading minor key; and that if the leading note (*b*) appears, the answer will reply to it with the leading note (*f* ♯). And from this again we are to conclude that minor themes *allow no half cadences*, as will be clearly explained by the following.

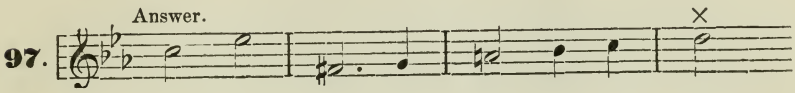
As the answer is to reply with a whole cadence after a half-cadence in the subject, it requires the leading note, which will not occur if it be formed strictly. This will be made plain by the next examples.

96.

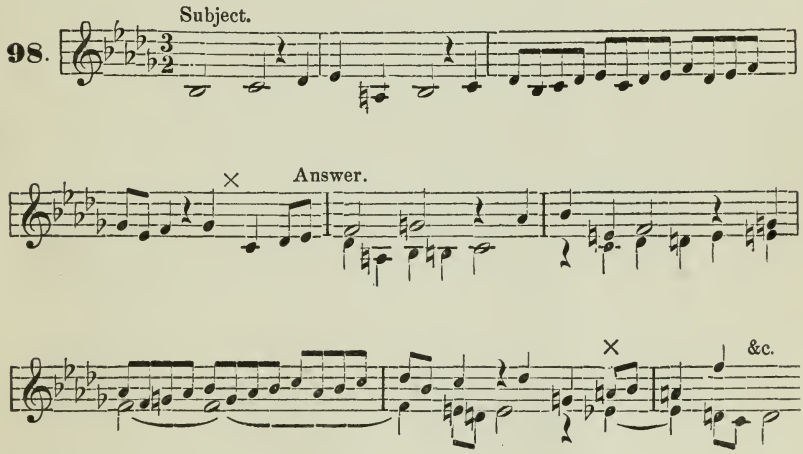


All three examples show how, as a consequence of the half-cadence, the answer can really get to no definite close, since we are compelled to omit the leading note when the form of the subject is followed exactly, as above. If we allow ourselves the liberty of employing it in these cases, we shall certainly gain something satisfactory, but at the expense of the peculiar characteristic of the fugue, and shall therefore

do better to avoid themes of this kind, or, in such cases as occur, as in the third example (though that of itself cannot be called a particularly good one), to make a simple transposition and continue beyond the real ending, in this manner.



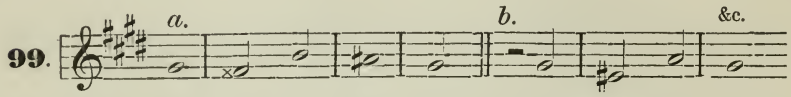
But as regards the employment of the leading note instead of the minor third, examples of this practice are found in Bach, which are only justifiable from the peculiar circumstances, and therefore must be considered as exceptions. In the *B*-flat minor fugue in Vol. II of the "Well Tempered Clavichord" (No. 22) is found the following answer:



The alteration of the correct *a* flat into *a* natural, which is here much better, has been made necessary by the form of the second voice.

In the five-voice fugue in *B*-flat minor of the first volume (No. 22) the second answer (fourth voice) likewise gives us the leading note *a* in stead of *a* flat (in bar 14), and the fifth voice even has, in the subject, instead of *d* flat, *d*, the leading note to *e* flat minor (bar 17); this is here, as an exception, very well advised, since it is desirable to introduce a little variety on account of the shortness of the theme and the frequency with which it appears.

The familiar five-voice fugue in $C\sharp$ minor (I., 4) also shows with what tact and knowledge Bach introduced such exceptions; in this fugue the fourth voice appears as the second answer, and is put in the subdominant (*b*), contrary to rule, while the first answer is of the form given in (*a*);



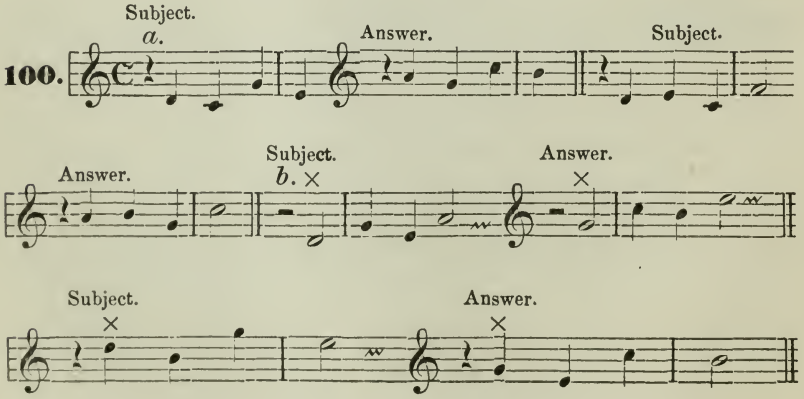
an exception which is well conceived and indeed, suggested by the brevity of the theme and its frequent repetition.

SOME LESS USUAL FORMS OF FUGAL THEMES.

We have thus far assumed that our fugal themes are of such a form as to begin on the prime and fifth, as, indeed, is usually the case, and have yet to show what form the answer is to take when, as may also occur, the theme begins on one of the other intervals. In that case the question is, *in what relation does this subordinate interval stand to the one following it, especially if the latter be a principal one?*

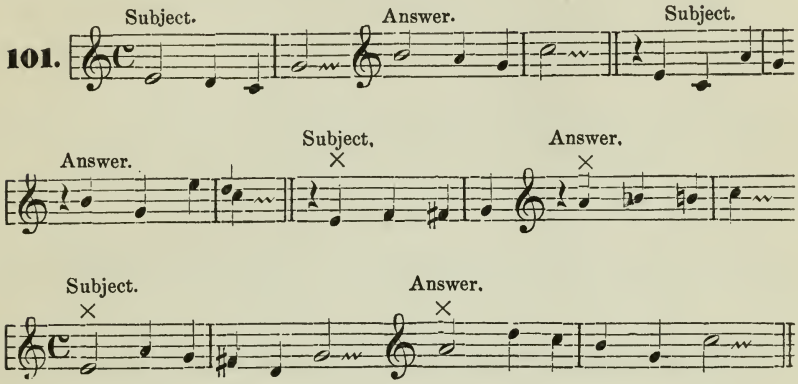
If the subordinate interval is joined diatonically to that which follows it, we shall find the corresponding interval in the answer also; but if it makes a skip, harmonic considerations not infrequently require another mode of reply. This may be illustrated by examples.

I. The *second.* This can generally appear only on the second beat of the bar.



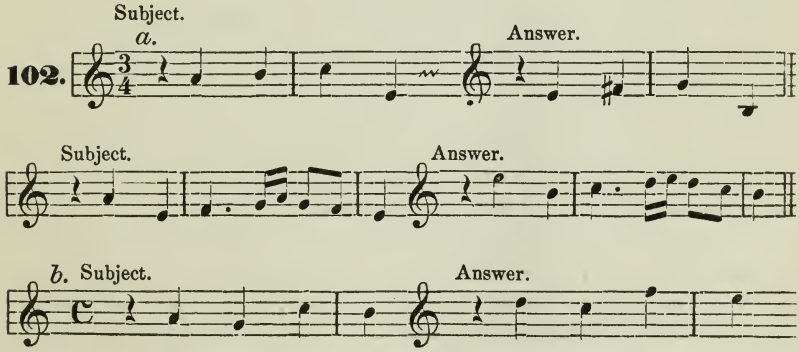
It has already been mentioned above that *D* is answered by *A* (*a*), which in that case is not a mediant; but if *D* is decidedly a fifth-tone (*b*), it is followed by *G*.

2. The *third*; to this the answer, as we know, replies by the third, either of the dominant or subdominant.



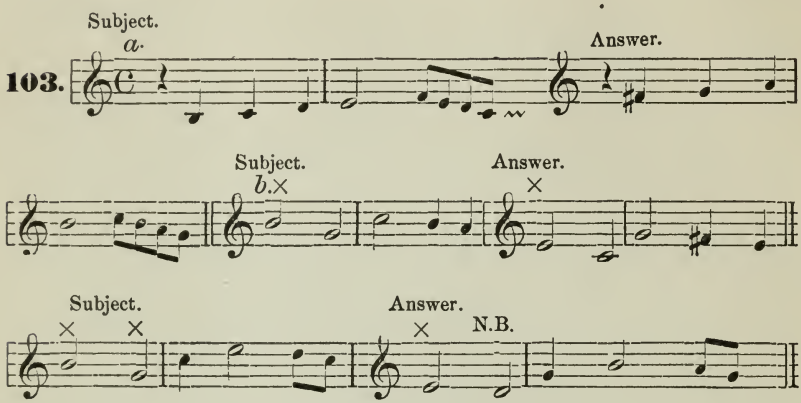
3. The *fourth* always has the prime in the answer. There is no need of examples here.

4. The *sixth*, as being a mediant, requires the third of the tonic (*a*), and the second but very seldom, as a fifth-tone, if the sixth is followed by the fifth (*b*).

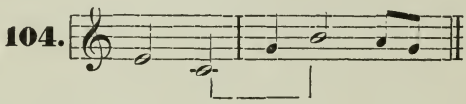


5. The *seventh*, as a mediant in the subject, will have for its reply the seventh interval of the key of the fifth (and consequently the third above the dominant of that key) if it is followed by the prime (in which

case therefore *b*, *c*=*f*♯, *g*), see 103 (*a*); but it will be answered by the third above the tonic if it is followed by the fifth (in which case therefore *b*, *g*=*e*, *c* or *d*) see 103 (*b*.)



D will here be preferred to *C* in the answer (at N.B.), since it is better followed in harmony by the ensuing *G b*, than in this version:



Let these examples suffice to urge on the student to further investigation. We will here only say in addition that the observance of the above more mechanical rules depends for the most part upon the attention paid to the harmonic value of every tone of the subject, as pointed out before.

The importance of this subject, possessing as it does the greatest influence over the form of the whole fugue, has caused us to delay longer upon it, and yet the variety of themes is so great that our discussion of the question is by no means exhaustive, although the most general features may have been given in the above. Special instruction can alone be of service in confirming and supplementing the general principles. For this object the following exercise should be given:—*to invent a number of themes for fugues in all the ways above specified, and to construct the answers for the same.* The best way of doing this is to write the subject and answer down against each other, so as to introduce more easily in the proper place the necessary deviations which must be made in the latter, and to oversee the whole work.

CHAPTER XII.

The Countertheme.

By countertheme is meant the contrapuntal accompaniment of the answer made by that voice which, in the ordinary fugue, has just before stated the subject or theme.

Dissimilar counterpoint is, for the most part, used in the countertheme; that is, if the theme is simple in its form and movement, the countertheme should be inverted and more animated, and if the figuration of the theme is richer, the counterpoint of the countertheme should be simpler.

However great may be the contrast afforded by this method of accompaniment, the necessary character of the fugue must not be violated. Great care must therefore be exercised in making our choice, that the counterpoint shall not become an unmeaning accompaniment, but shall be such as to bring the theme to be accompanied into due prominence.

The countertheme is formed in the beginning by one voice alone, and later by all the other voices engaged, as more are added. In this case it is not merely the single melody, but this entire polyphonic phrase that is to be called the countertheme.

The importance of the countertheme comes from this fact, that it is the melody which we hear the next after the theme and combined with it, and that it consequently has, next to this latter, the greatest claim upon our attention. It often forms the constant accompaniment to the theme, and in that case appears again in all the voices. We shall speak particularly of this kind further on (Ch. XIX). If it does not remain constant, it is each time put into a new form by the contrapuntal movement of all the voices engaged, as more of them are added; this is usually the case when it appears so simple at its first entrance as to seem of too little consequence compared with the theme. But in any case, it still remains, next to the latter, the source of the motives from which are formed the other voices, and particularly the digressions, of which we shall speak later.

In order to make a somewhat closer examination of the material from which the countertheme is to be taken, we will look at some examples of them selected from the "Well Tempered Clavichord."

If the theme is formed of symmetrical and continuous figures, the countertheme always proceeds in a very simple manner. ["Well Tempered Clavichord" (II., 4).]

105.

Countertheme.

NOTE. It should be observed that the first voice is here really an octave lower.

If the theme itself is simple, the countertheme is found to be richer and more significant, and thereby capable of bringing the former into suitable relief. This is the case with the following phrase (II.,9).

106.

| | Countertheme.

The animated movement of the countertheme was the more necessary here, since, if the same style were employed in both, the result would be favorable neither to the theme itself nor to the whole composition.

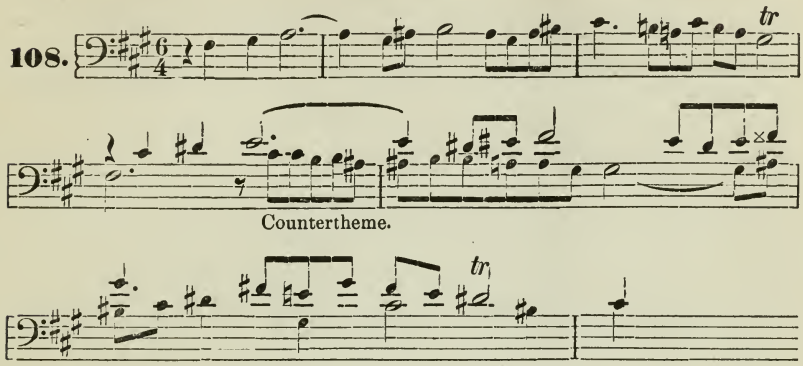
If the metrical division of the theme is mixed, held notes alternating with figures or rests, we may even find motives of the theme employed in the countertheme, as here (I., 16).

107.

Countertheme.

The motive of the second bar of the theme is employed in the countertheme in inversion.

The countertheme is found to be entirely independent in the case of the following theme, whose movement is of a mixed character (I., 14).



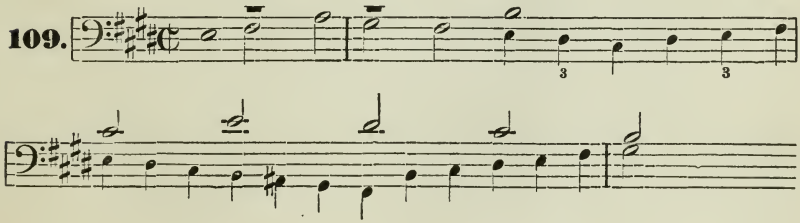
Summing up the different characteristics which a countertheme may, and indeed must possess, we find them to be embraced in the following points:

(1) *The countertheme is the harmonic accompaniment of the theme.* As such, it may take just as many different forms as there are harmonies allowed by the theme.

(2) *It is to contain an independent melody.* Although, on account of its contrapuntal nature, this will indeed appear of itself, care must yet be always taken in constructing it, since it must at the same time

(3) *contrast with the theme.* This can be attained by mechanical means, when as stated above, its movement is unlike that of the latter. But, with all its contrast, it must also

(4) *not be opposed in form to the character of the theme, or of the whole fugue.* That would happen if, for example, its movement should be too rapid, while the theme was quiet, as perhaps in this manner, with the theme of No. 106.



In order to obtain unity in character for the theme and countertheme, it is well to use motives of the theme itself for the latter; but this is not to be recommended in case a motive has been already so much employed, that its use in the countertheme would seem superfluous.

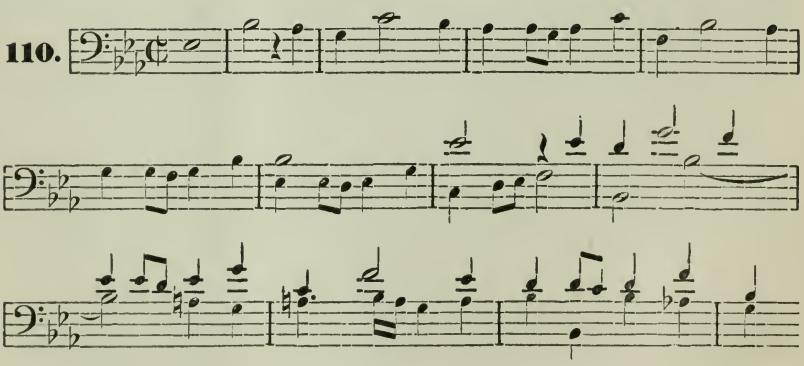
The introduction of the countertheme may be effected in various ways, as we see in the examples given above: its beginning may be separated from the end of the theme or subject (Nos. 107, 108), or may also be undivided from it, in which latter case it appears as a continuation of the phrase (Nos. 105, 106). Each of these methods is determined by the form of the theme, as well as by that of the countertheme itself.

The first case requires that the close of the theme shall be distinctly marked, and that its delivery shall be short and decided; with an animated, continuous figure it will be difficult to come to a stop without our being sensible of an abrupt breaking off of the phrase. Compare Nos. 107 and 108.

In the second case, which is the more usual, the composition from the very beginning is given much unity and connection, and the countertheme may be considered as having grown out of the theme itself, from the fact that it is not too plainly separated from the latter. (Nos. 105, 106).

This brings us once more to its *material.* It has been mentioned above that the countertheme may contain motives taken from the theme. Now in many cases, especially when figures or passages are found in the close of the latter, the countertheme is treated as a continuation and is to be considered as such. Bach very often employed this beautiful method, and particular reference may be here made to it. See above, No. 69, fugue in *C* major, and the following example (II., 7):

110.

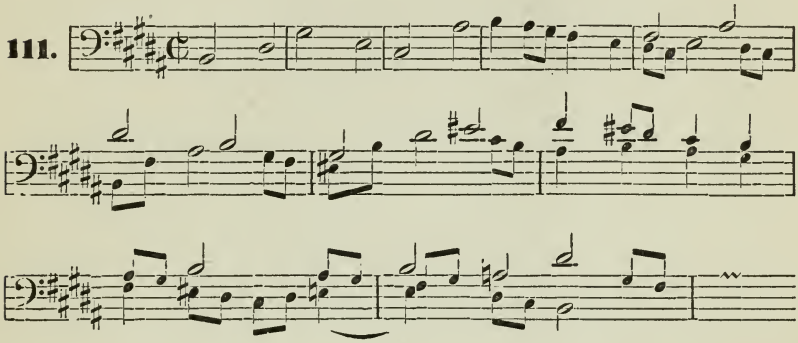


as also many others.

If the form of the theme is not adapted for furnishing material to the countertheme, care must be taken that the latter is as individual and characteristic as possible.

The fugue in *B* major from the second book of the "Well Tempered Clavichord," [No. 23] shows us how peculiar and characteristic may be the form of a countertheme, as also do many others; and we likewise see what rich resources for continuing the fugue may be found in a countertheme, and with what various methods of application the genius of Bach has managed this phrase, so original, peculiar and difficult to treat.

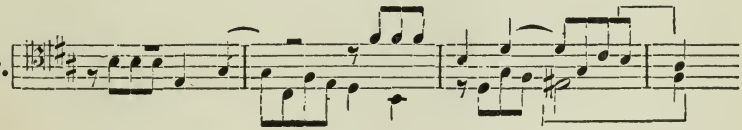
111.



As regards the choice of harmonies, it will be well in some cases to frequently depart from that on which the theme is based, and which is to a certain degree the essential and natural one. For example, if the answer begins and ends in the key of the fifth, it may often be much better to use another harmony; as in the above, No. 111, in which the answer evidently begins in the key of *F* ♯ major, and yet enters with the triad of *B* major, just as we see in some previous examples the key of the fifth to be entirely avoided at the beginning of the answer. See Nos. 106 and 110, the end of the answer in the fugues in *E* major and *E* flat major.

This occurs especially in case the leading of the countertheme and the answer would produce a perfect cadence in the dominant, which ought not to occur at this place, as it would bring one part of the fugue too quickly to an end; it is here better to make use of an imperfect cadence. For example (II., 5):

112.



It should also be observed that the countertheme appears in many fugues at the very outset in combination with the subject. By this means the fugue is made like a double fugue, as is also the case if there is otherwise occasion for adding accompanying voices at the very beginning, although this pertains to practical composition, and cannot be further considered for the present.

The following problem should be offered here:—

to devise various counterthemes for the answer of an original, or given theme.

The student should also observe in his own exercises that the answer may enter at any one of three different places:

(1) *together with* the final note of the subject (Nos. 106, 110).

(2) *before* it, after the manner of stretto (Ch. XIV).

(3) *after* it, in which case the countertheme must naturally begin in the subject before the appearance of the answer in the other voice.

CHAPTER XIII.

The Digression, or Episode.

By digression is meant that portion of a fugue which is interpolated between the end of a subject or answer, and the beginning of one which follows later; it is written in a free style, the number of bars varying.

There need not be a great many digressions in a fugue, if the entrances of the theme can be so arranged as to join on closely to one another; but otherwise they are not to be avoided, and it would even be injudicious to shun them altogether, since they essentially facilitate the progress of a fugue, especially in the arrangement of its modulations, and also afford much assistance in preparing for the entrance of the theme that follows them, and in bringing the latter out with more clearness and power.

In constructing digressions, great care must be taken lest they appear, as is too often the case, as unessential parts of the fugue, and as too apparent connecting links between its different portions, and as such spoil the symmetrical progress of the whole. We will cite two of the different modes of employing them.

The digressions either form short transition passages from one method of employing the theme to another, or they appear themselves as more important elements of the fugue, in case this latter is of a more extended and larger form.

In the first case it is well to take their material from the theme or from its countertheme, excepting that in quite short connecting passages something merely analogous, or even foreign to these may perhaps be chosen;—a few chords or figures are here often sufficient to establish the connection, or to form a necessary transition to the theme. Besides this, a third voice may also give occasion and furnish material for a digression; *cf.* "Well Tempered Clavichord," Vol. II., No. 6: bars 6, 8, 9 of the fugue in *D* minor.

In the second case the digressions claim greater importance and independence, and may also contain and treat new or merely analogous thoughts; they are then adapted only for the more large and developed form of fugue.

Since we are at first concerned with digressions of the first kind, the following leading points with regard to their form and the general manner in which they appear shall be plainly stated.

(1) The digression must be closely connected with what precedes it. It is therefore best formed by trying to continue a short motive from what goes just before, distributing it among the voices, after the manner of imitation.

(2) It must likewise lead to the following entrance of the theme in a correct and natural manner. With longer digressions, and especially at the beginning of a new treatment of the theme, this will be best effected *if it ends with a suitable whole or half cadence, with which the theme may enter again.* We cannot speak further with regard to this, until we come to the actual composition of the fugue itself.

(3) And in general, care must be taken in forming the digressions, especially if they contain new motives, that the progress of the whole fugue shall be disturbed as little as possible.

As is everywhere the case, and most especially so here, useless and incessant repetitions of one and the same succession of harmonies are to be avoided; for these only cause interruptions, obstruct the flow of the whole piece, and always make the hearer sensible of poverty of invention or lack of practice. Single phrases, also, especially in the bass, have the same bad effect if repeated, even if the other voices are differently arranged. But it is often a part of the composer's plan to repeat certain places which merit it from their value or position, or which are intended to gain especial power by such means; we are not speaking here of these. It is only the significance of the thought itself and the course of the whole fugue that can decide such points.

We have omitted to quote special examples here, on account of the great variety in the forms of such digressions. They are first of all to be

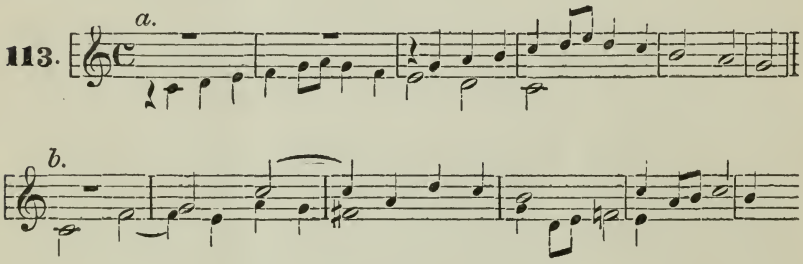
studied in our best models, that their relations to the theme and counter-theme may be made clear, and are not difficult to find, if we understand where the theme ends. Since they stand in the most close and intimate association with the latter, it is most advisable to use them only in the actual composition of the fugue itself

CHAPTER XIV.

The Stretto.

By stretto is understood the introduction of the theme in one voice, at a time when another voice, which had begun it previously, has not yet finished. For example:

113.



At (*a*) the upper voice begins the answer one bar before the end of the subject, and at (*b*) even three bars before the end.

This way of using the theme is of especial importance, and will not fail of effect in a fugue that is well worked out at length, if the theme be suited for such treatment. The most careful study is advised, for perhaps nothing could be better fitted than stretto for producing dexterity in the use of our means and in the construction of beautiful and ingenious forms, and for bringing about a more profound understanding of all musical relations.

Stretto may occur between two, three, four or more voices, according to the circumstances and the suitability of the theme for such treatment.

The principal strettos are those between the *subject and answer* (No. 113) or, if it can be better brought about in another way, by *answer and subject*, also by *subject and subject*, less frequently by *answer and answer*. If three or four voices are employed, they may be yet differently arranged.

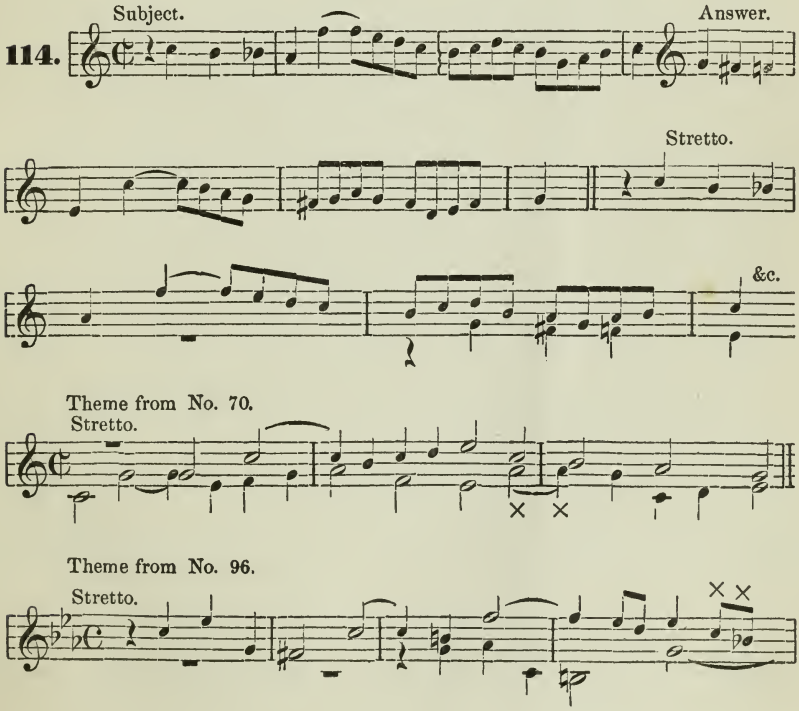
The theme of the fugue is often of such a form that a stretto may be worked out strictly to the end; it is then somewhat similar to canon, especially if there are no intervals to alter in the answer. See No. 113 (*a*).

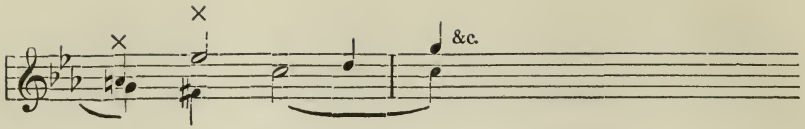
But if such is to be the case, particular attention must be paid to this point in inventing the theme, unless it accidentally takes a suitable form.

Now since there are many themes from which no *strict* strettos, and others from which no strettos at all can be formed, the question arises, what can be done in such cases to put something like them in their place, if it should be desired?

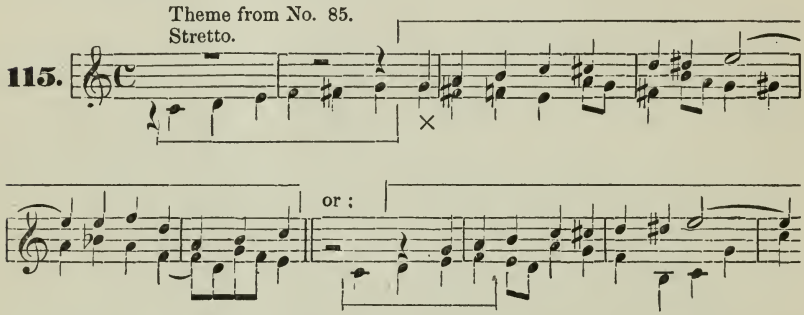
If there are points in the theme at which the stretto can enter, although it may not be possible to carry it out strictly to the end, we may use it in that case so far as it can be worked out, and then make such alterations in the intervals as are demanded by the harmony and by the voice entering last. These alterations will therefore be best made in that voice which first began the theme, for example:

114.



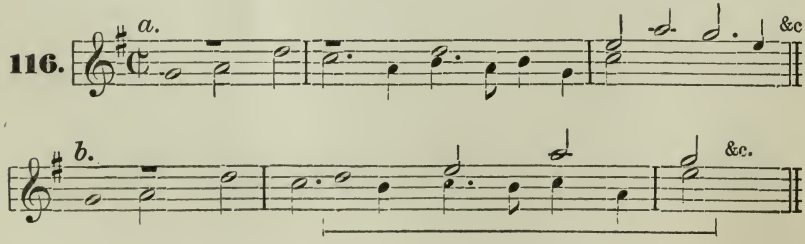


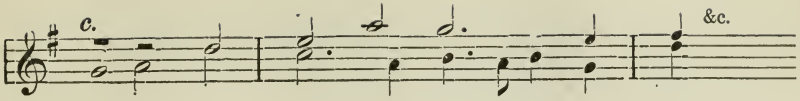
If the theme is not suited for stretto, we may either give it up entirely, or, provided there is a single place at which a second voice can begin, let the theme drop entirely in the first voice, so as to produce something similar to stretto by bringing the entrances of the two voices near together. For example.



Since we here have nothing to do with the requirements of canon, it will be enough if that is indicated by the first entrance of the theme; but we may still insist that the imitation shall be fully carried out in the last voice.

The first thing to do in constructing a stretto is to look for the place at which the second voice shall begin. We can naturally use only such a note of the first voice as harmonizes with the entering note of the second voice, and which at the same time gives it a position rightly accented. There are often various points of entrance found in a theme, by using which the strettos are made more and less remote. From the short theme in *G* major (No. 70), for example, we get the following strettos:





Although it would be neither practicable nor advisable to introduce all the strettos into a fugue that can be made on its theme, and which, as we shall see later, may be very numerous, we may still employ several of them at certain places, especially where the composition must come to a climax. But, as a general thing, those strettos in which the answer begins towards the end of the subject are put first, and those in which it approaches nearer and nearer to the beginning are kept for the end of the fugue.

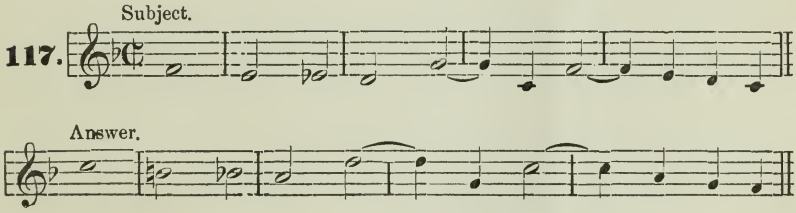
NOTE. As is the case with all such formal rules, this also follows from the nature of the thing itself. It is founded on the law of climax, to which every large composition is and must be subject, if it is not to prove tedious in the end. We should therefore do very wrong if, supposing that fugues are to be admitted at all, we were to regard the stretto merely as a pedantic and learned device.

Although less commonly the case in good fugues, it is still allowable in one that is worked out at length, to begin the strettos on other intervals than those previously used, i. e. those on which the subject and answer first appear.

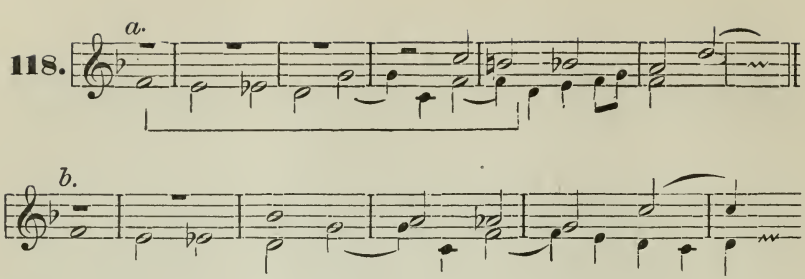
But, in a place at which the strettos are to enter almost as a repetition of the first part of the fugue, the use of the principal intervals (tonic, dominant &c.) is preferred.

Everyone who wishes to become highly educated in music should make a special study of stretto and of its methods, proceeding somewhat in the following manner.

We will take a theme and use it for further investigation, and as a guide for the student's own exercises.



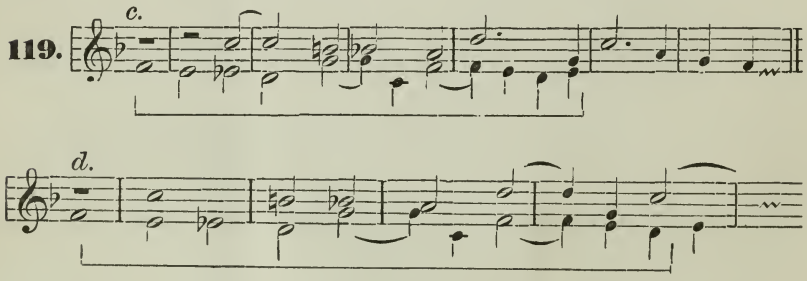
We first of all try for the strettos for two voices, between subject and answer, beginning with the most remote, and passing over the fact that the answer may here enter in the last bar of the subject; that may be used to advantage at the very beginning of the fugue.



Empty sounding intervals, as the fifth (*f-c*), in the fourth bar of (*a*) need not trouble us here, for, although the above is written for only two voices, it may be just as well contrived for three or four, in which case it will be very easy to give the harmonies in a complete form.

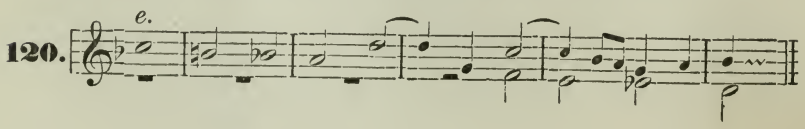
It is not possible to have the answer enter in the third bar, and for that reason the subject is transposed above at (*b*) into *B* flat major, by which means the stretto is made complete to the end, while at (*a*) the subject breaks off in the fifth bar at the note *f*.

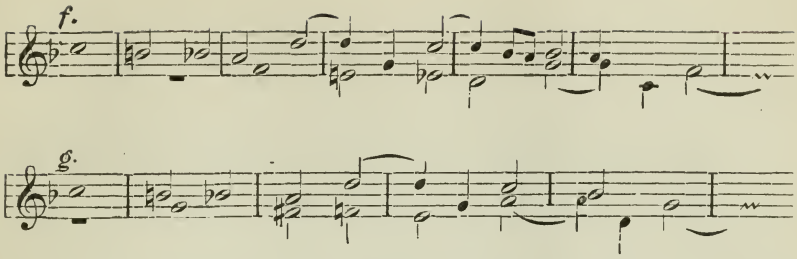
Bringing the entrances of the voices still nearer together, we get the following forms:



The form of the theme sometimes allows it, particularly in simple *Allabreve* measure, to enter on different parts of the measure, as here at (*c*); this cannot, however, be the case with the unaccented parts of the measure, for in that way the correct accentuation would be lost. We have already spoken of this derangement of the measure above in Chapter 1. In both strettos, at (*c*) and at (*d*), the theme can be exactly repeated to the last note *e*.

If the answer begins first, the following strettos will result:

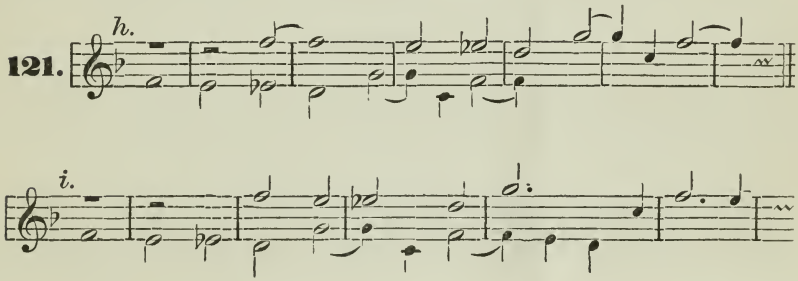




Example (*e*) gives us occasion for an important observation: *If the theme begins with a long note, that note may at its subsequent entrances be shortened by a half, or lengthened by the same amount.* It is seen from the above examples that this may make the stretto much easier, although, for harmonic reasons, the entrance of the voices in example (*e*) is not to be praised

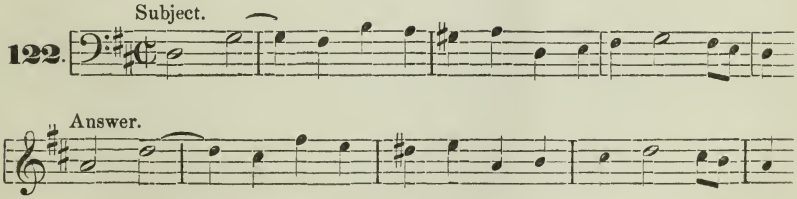
The entrance of the voices in the second bar of example (*g*) was only made possible by putting the answer into *C* major.

We also give the strettos between subject and subject.

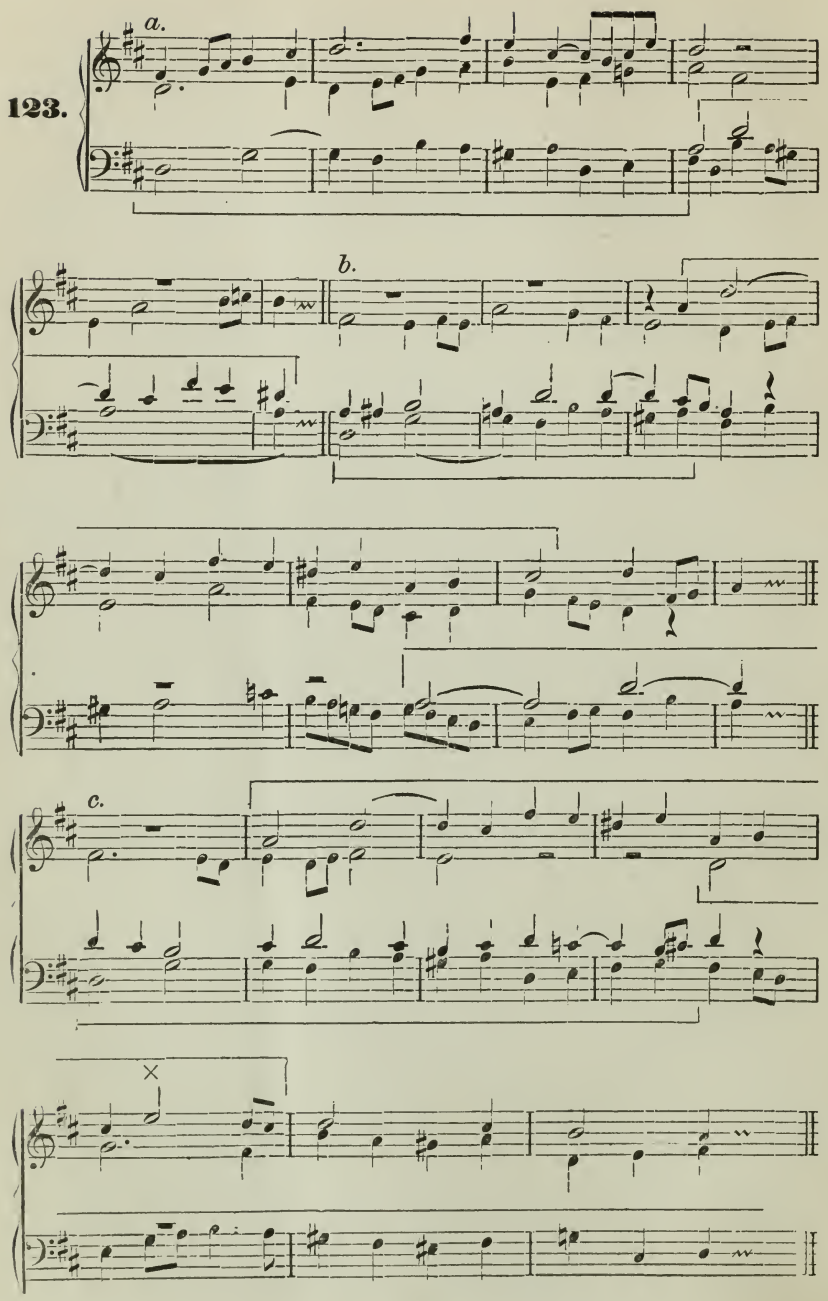


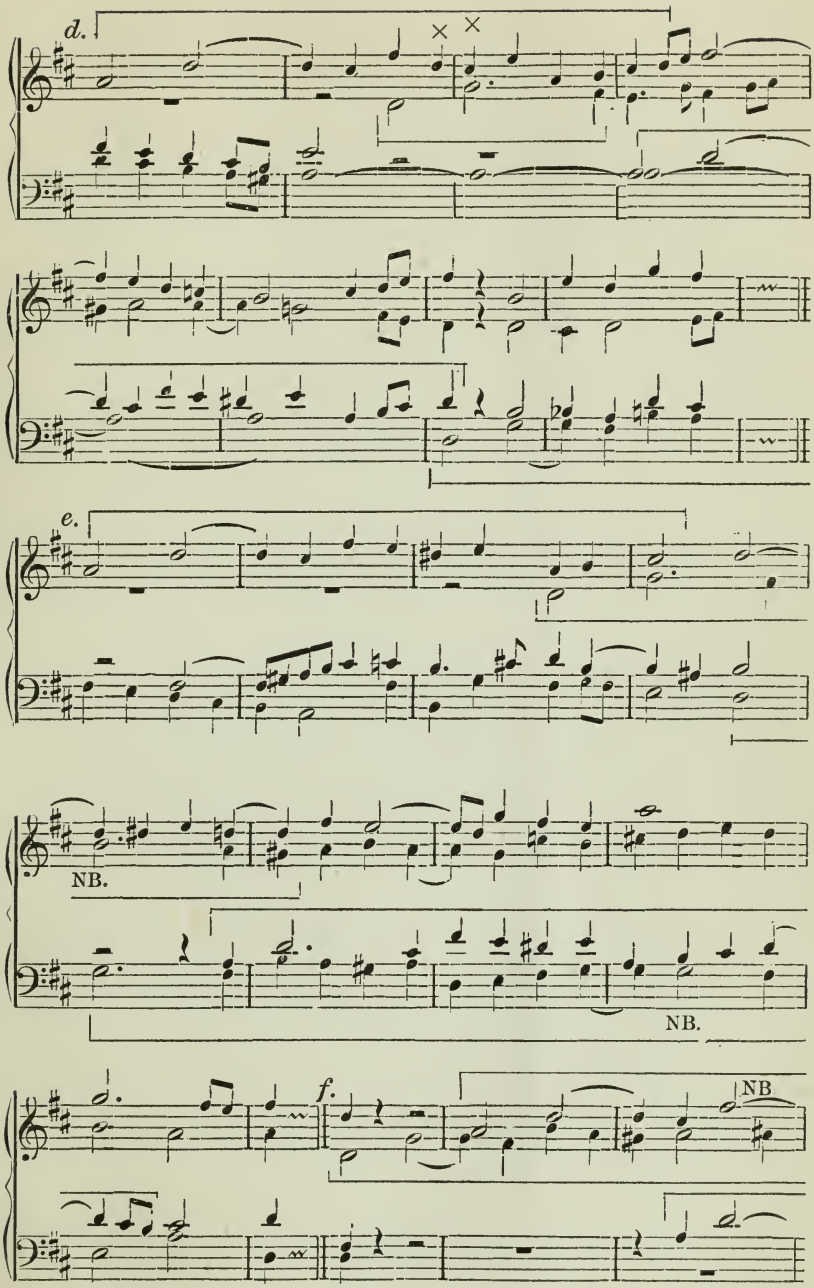
There is no need of examining those between answer and answer, for the result would here be the same as the above.

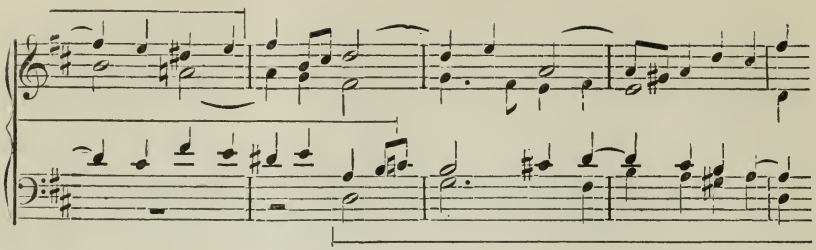
We will use the following theme for an example of three and four-voice treatment,



and now give some strettos, which will be explained below.


123.
a.
b.
c.


d.
e.
NB.
NB.
f.
NB



These examples may suffice to illustrate the subject, though many others could also be formed. They will be explained by the following:

a. A simple two-voice stretto between *subject and answer* in the *bass and tenor;* the bass breaks off the theme at the entrance of the tenor.

NOTE. With regard to the way in which the above examples begin, it should be noticed that they are all supposed to be taken out of the midst of the composition.

b. A three-voice stretto between *subject, answer and answer* in the *bass, soprano and tenor.* The bass breaks off with the theme at the entrance of the soprano in the third bar, the first note of the soprano being shortened in accordance with the above rule, while, on the other hand, the first note of the tenor in the fifth bar is lengthened. The theme is given quite fully in the soprano.

c. A three-voice stretto between *subject, answer and subject* in the *bass, soprano and alto.* The bass gives us the theme in a complete form as far as the note *g.* The soprano enters at the second bar and carries the theme entirely through to the end, an interval being altered in the fifth bar.

d. A three-voice stretto between *answer, subject and answer* in the *soprano, alto and tenor,* founded on an organ-point on the dominant. The voices appear quite close together. The soprano carries the theme through to the end, altering a few of the intervals, and the tenor does the same without making any alteration, while the alto merely has the first few notes and then breaks off. At the end of the organ-point the bass begins the subject again in the principal key. The above treatment is naturally fitted for introducing the conclusion of a fugue.

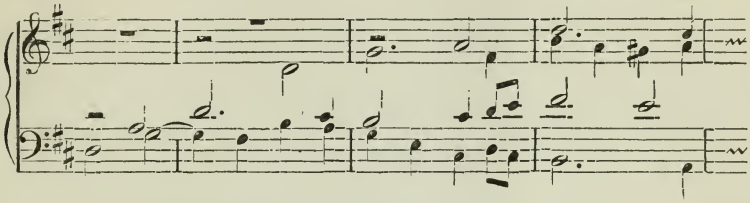
e. A four-voice stretto between *answer, subject, subject and answer* in the *soprano, alto, bass and tenor.* The theme is quite complete in all the voices. In the fifth and eighth bars of the alto and bass (at NB.) we have a *lengthening of the notes* in the *middle* of the theme, which it is well to use in such cases.

f. Another four-voice stretto, between *subject, answer, answer and subject.* The voices enter very closely after one another, and the theme is given quite fully, excepting that the alto soon breaks off with it;

one of the notes of the soprano in the third and fourth bars is lengthened. This stretto also might be well placed at the end of the fugue, to introduce the coda.

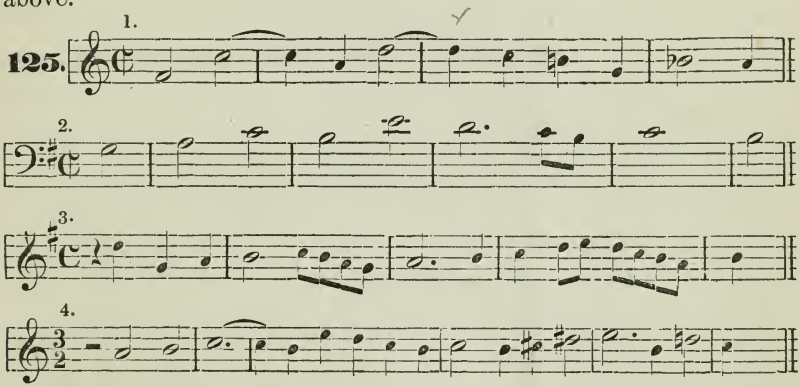
The following bars will show that the above theme could be made very effective by bringing the entrances of the voices still closer together, although in this way, to be sure, some of them would be only indicated:

124.



The following, as well as original and selected themes, may be used as subjects on which to work out different strettos in the manner given above.

125.



The following points must be observed, or these exercises will become mere mechanical combinations of the theme in strettos:—

1. We must always write for three or four voice-parts, even when only two voices are concerned in the stretto, in the way shown above in No. 123.

2. We should try to form a stretto *in every bar*, either between *subject and answer*, or between *subject and subject*, or even between *answer and subject*, and in doing this must first of all begin the stretto in the last bar of the theme, then in the last but one, and so on.

3. We may use other related intervals for introducing the theme only when it is impossible to produce in any bar a stretto between subject and answer in the principal keys (tonic, dominant, and subdominant).

CHAPTER XV.

Of the Composition of the Fugue.

Turning from our explanation of the most important parts of the fugue, and of the principles and rules in accordance with which they are formed, to the treatment of a complete fugue, we should notice first of all that it might be too difficult and, in many cases, useless for us to proceed immediately to the composition of one which was elaborately worked out. We shall at first approach this question also step by step, and shall still consider our first compositions as preliminary practice, fitting us for our real work, that of writing a complete fugue.

We therefore divide our exercises and discussions under the following heads:

A. *The first and simplest groundwork of an entire fugue. The order of the modulations.*

B. *The same in its improved and perfected form.*

C. *The free fugue, which is developed to the fullest extent.*

With these will be joined the explanation of some particular kinds of fugue, viz.:

the *double fugue,*
the *fugue with three and four themes,*
the *fugue for five and more voices,*
the *counter fugue,*
the *choral fugue*, and
the *vocal fugue.*

In connection with these will be found explained the application of various contrapuntal devices treated of in the second volume of this series (the treatise on counterpoint).

A. *The first and simplest groundwork of a fugue; the order of its modulations.*

In speaking of this, we shall pass over many remarks on subjects explained before, as belonging to the more fully developed work which we are to do later, and shall be forced to confine ourselves to that which allows the simplest treatment.

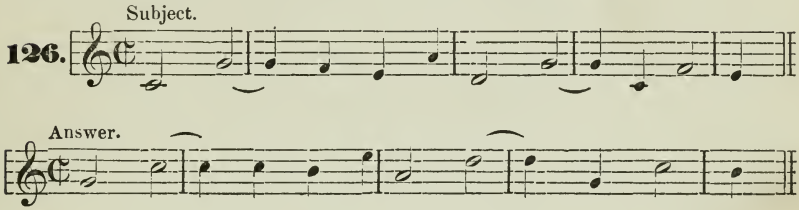
We begin our work with two-voice fugue, and then pass to that for three and four voices.

CHAPTER XVI.

Two-Voice Fugue.

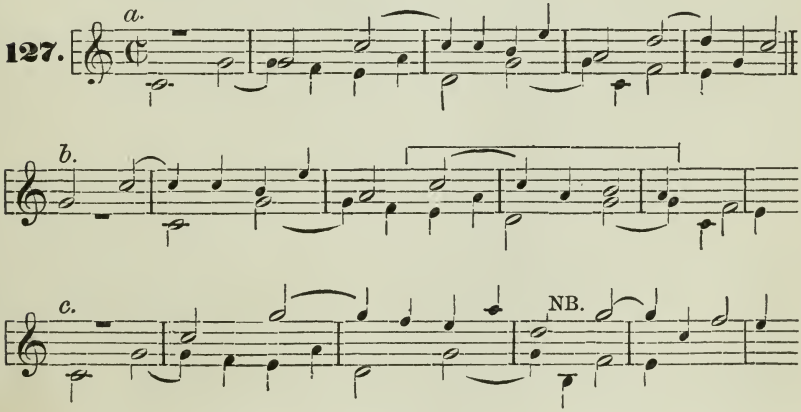
The two-voice fugue is used but little, although it may be of some importance as an instrumental composition, if the composer fills out the indistinctly marked harmony by using animated figures in the melody, and by this means obtains a completeness which would otherwise be lacking (see the "Well Tempered Clavichord," Vol. I., No. 10, fugue in *E* minor). As a piece of vocal writing, in which light we must first regard it, it is of use to us merely as an exercise, and in other respects has no practical value.

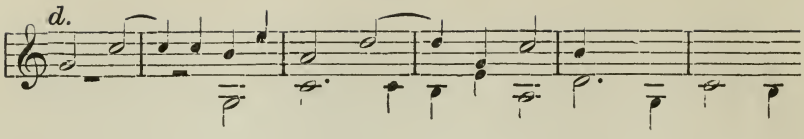
For our first work we choose the following simple theme:



After what has gone before, no explanation of the answer will be necessary.

We must first of all try and see if the theme is adapted for strettos, naturally taking only those between subject and answer, and passing by all other intervals.





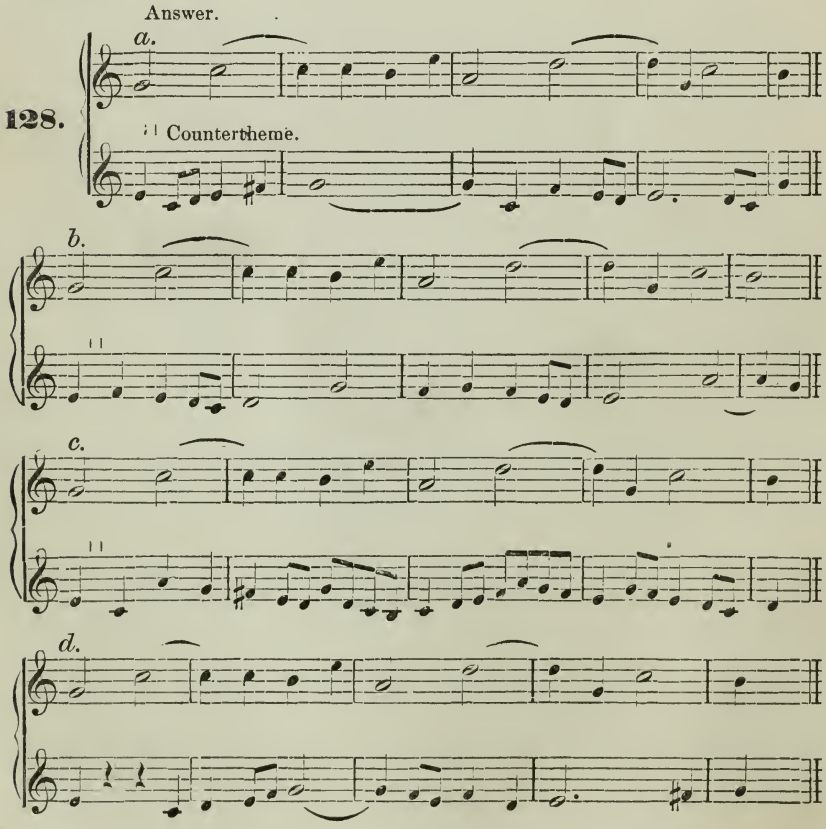
Of these four strettos the first is the best and most available for our purpose, since the theme is given in the purest form, and also appears as subject and answer. The third is the most defective.

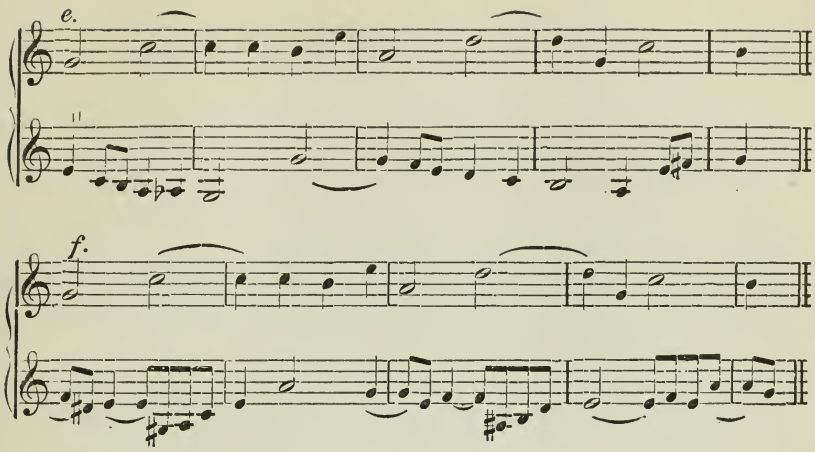
THE FIRST TREATMENT OF THE THEME.

The next thing will be to find the countertheme. We must first refer to what is said at the end of Chapter XII with regard to the points at which the answer may enter.

In the above theme the answer may begin at the final note of the subject, and the countertheme then enter after this *e*, in the following manner:

128.





There are here given six different ways of treating the countertheme, in order to show how variously the simplest phrase may be used. Such sketches of different methods of proceeding are much to be recommended for our first studies, as it is now not a question of quick work alone, but also of improvement in various directions.

If we here do not always allow the counterthemes to take their more large and perfect form, thereby acquiring greater importance, as we have found them in the models previously given, it is because we purposely employ a simple style, which will bring us more speedily to our object than one that is too fully developed.

For our simple work the first of the above counterthemes will be selected, and, as there are no other voices to be provided for, the first treatment of the theme will here be ended, and preparation made for the second.

THE SECOND TREATMENT OF THE THEME.

The following rule should first be stated, and must be carefully observed in our work:—

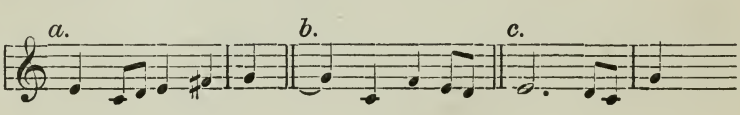
in the second treatment of the theme the voices change places, as regards the subject and answer; i. e. the first voice, in this case the alto, takes the answer, and the second voice the subject.

NOTE. This rule is not strictly observed in the larger forms of fugue, but is of importance in our first work on its fundamental form, in order that each voice may be employed in various ways, so far as the theme is concerned.

On account of the small number of voices, there would be little variety if those taking part should immediately begin the theme over again, even when that might most properly be done. It is therefore better to introduce the second treatment by a digression, although care must be taken that it shall not be too long.

We have learned from a previous chapter (Ch. XIII) that some motives of the digression are to be taken from the theme, its countertheme, or phrases analogous to these. Nothing available is here given by the theme itself, excepting the steps of a fourth, which occur somewhat too frequently; but on the other hand the countertheme—No. 128 (*a*)—will furnish us with the following motives:

129.

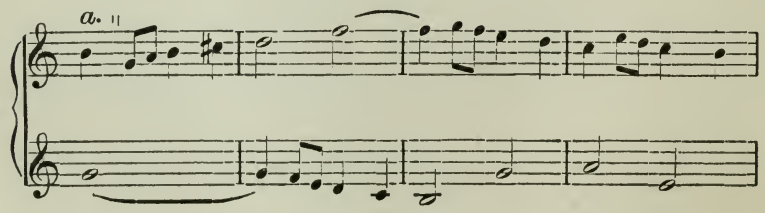


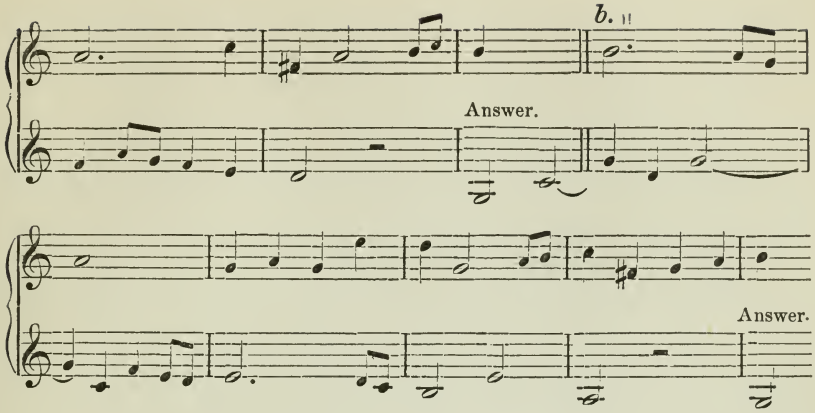
Though we now know our material, we still are not well enough acquainted with our goal, the road to which we have to seek. This will be disclosed by the following rule: *the chief entrances of the theme are best introduced by means of a cadence.*

But the fact must not be lost sight of that we are here speaking, not of every entrance of the theme, but only of its principal ones, among which are to be reckoned that which follows next in the second treatment, and the first one in the third introduction of the theme. These cadences may be *perfect* or *imperfect*, *whole*, *half*, or *plagal*, according to circumstances. The perfect whole cadence marks a division and pause very plainly, and for that reason is not to be used in all cases, nor with too great frequency, as too many pauses are but little consonant with the character of fugue.

Since the answer is to enter in the alto, it will be best introduced by a whole cadence in *G* major or a half one in *C*. Keeping this object in view we may give our digression one of these forms:

130.





We get a new rule from the manner in which the theme enters in the above examples, and one which it is important to observe, as it contributes greatly to making the theme itself prominent, as follows: *the voice which has charge of the theme must make something of a pause before entering with it.*

It is not easy to observe this rule in two-voice fugue, since in that case we are forced to use one voice alone. It will then be sufficient to make a short pause, so as to avoid writing in this way.

We have here got to a place from which we can go on again in an easy manner. But it will be advisable to previously clear up some important points.

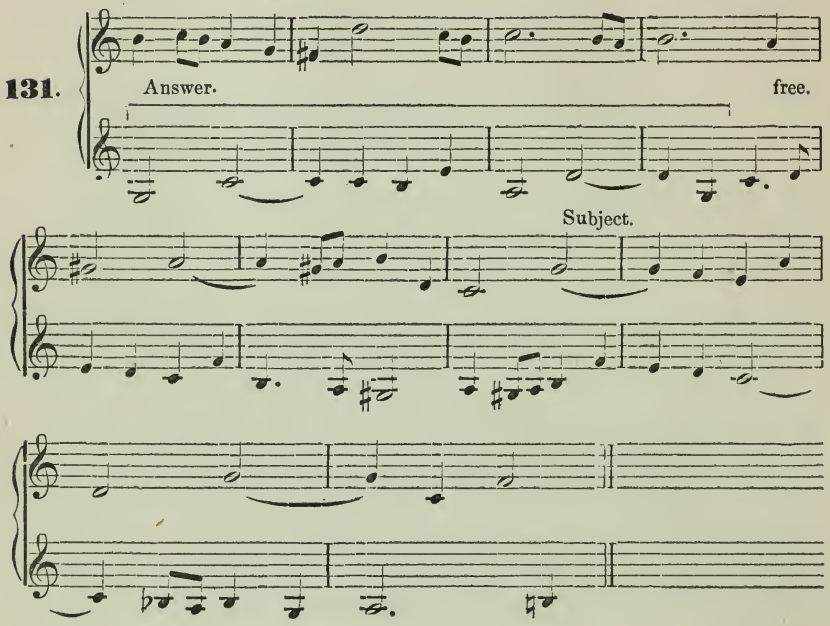
(1) Since the second voice need not immediately follow the first with the subject, as in the first introduction of the theme, it may enter after a short digression, or even begin before the other voice has finished, in the manner of a remote stretto.

(2) For the sake of variety, attention must here be paid to the choice of keys. As the tonic and dominant prevail in the first introduction of the theme, and especially as the latter is strongly brought out at the end of this introduction and at the beginning of the second treatment, it will now be time to employ other related keys. But since we do not for the present wish to transpose the theme into other keys, in order that we may avoid unnecessary deviations from our main work on account of lack of space, and that we may not spoil the unity of the composition, we must either put the countertheme into different keys, or else effect this change by means of the digressions. And, in order to avoid the cadence which not infrequently forms a part of the theme, especially when it has already been heard repeatedly, it is

(3) often necessary to either alter the end of the theme, or to drop it entirely.

After these remarks we will proceed in our work in this way, continuing from No. 130:

131.



The slight alteration in the end of the answer is easily found, the final note (*b*) being dropped and the digression joined on at the note *c*. This digression is short and moves in the relative key of *A* minor, the subject beginning in the upper voice with an imperfect whole cadence in same key; in this way it certainly was impossible to let the voice pause, but that is justified from the fact that we have here no principal entrance of the theme.

With this the second treatment of the theme is ended, and we have now to prepare for the third, and lead up to it.

THE THIRD TREATMENT OF THE THEME.

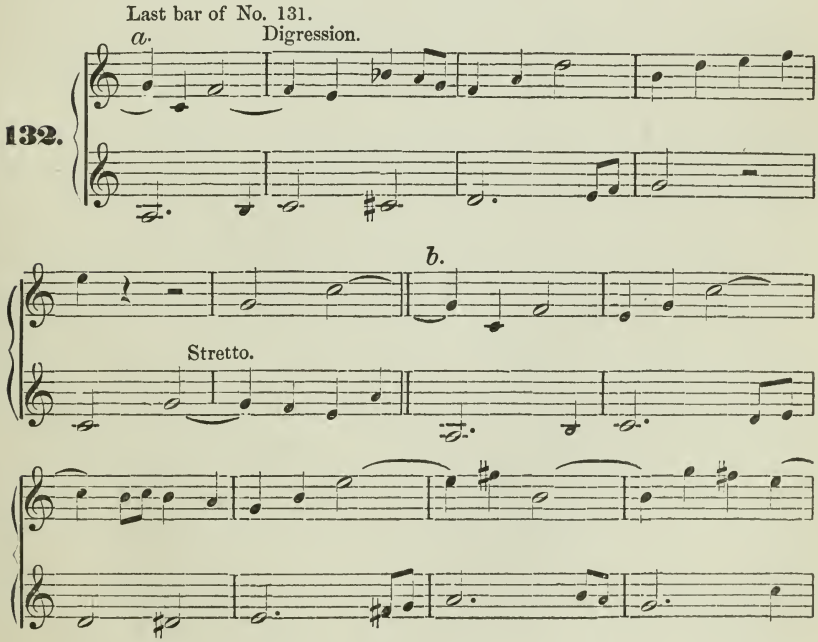
The third, in this case the last, treatment of the theme is about the same as a *repetition of the first.* The object of this is that the whole composition may be rounded off, and that we may prepare for the coda, this repetition being generally made in all important compositions for the same reasons. But it will be necessary to shorten the entrances of

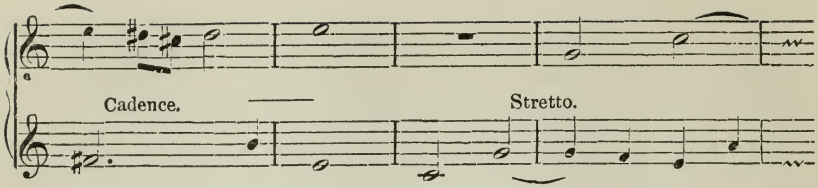
the voices, so as not to proceed in the prolix and rather preparatory manner of the first treatment, and also to bring the voices closer together, that the requisite climax may be produced, which is best attained by means of the *stretto*, as already explained.

One voice begins again with the *subject*, and is followed by the second with the *answer*. We are, however, not confined to this order, if a better stretto is produced by another arrangement of the voices, so that *subject may follow answer*, and likewise *subject may follow subject*. But we must here avoid employing the answer alone for stretto, for the leading thought would in that case not reappear at all *in its original form*, but only in imitation.

The first of the strettos given above in No. 127 will be the most suitable, and its introduction will also be a proper place for a digression.

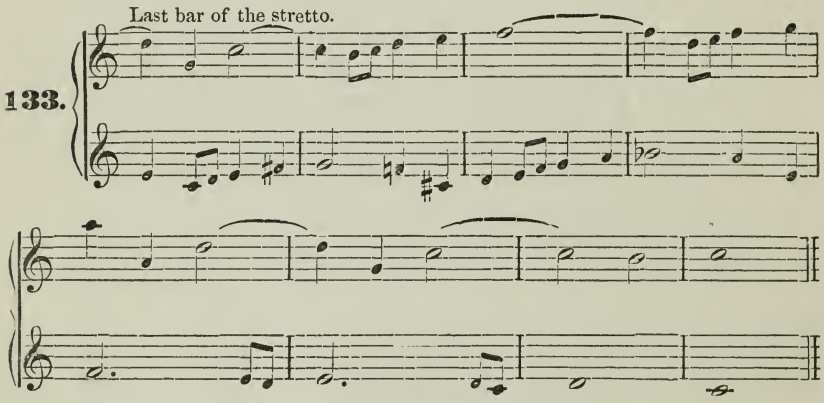
There are here two courses which may be taken: either to continue in a free style as far as a whole cadence in the leading key, and to let the theme enter with this; or to make use of a method of introduction which was formerly very common, by which a modulation is made into a suitable secondary key, which is brought to an end by a perfect cadence, the stretto beginning immediately; if the theme is major the key is usually the minor key of the third, if minor it is the relative major key. Here are examples of both methods:





After adding the above stretto, we have still to make the coda (*Schluss*). The conclusion or coda (*Schlusssatz*), of a fugue will be determined by the proportions and length of the latter. It will never be advisable to break off suddenly and to bring in the cadence immediately after the stretto, and it will always be well, even when the fugue is a short one, to pass quietly to the coda, which is best introduced by a modulation to the sub-dominant.

The coda may be thus joined on to our previous work:



We are compelled to abandon the thought of giving our work again in the form of a summary, on account of lack of space; it is, however, easily put together from the fragments. In place of this, another two-voice fugue will be given below in a complete form, from which may be learned many peculiar points in the treatment of the theme.

However insignificant the above statement of a two-voice fugue may be, written, as it is, in the simplest fugal style, it will still be not unsuited for showing the bare groundwork of every fugue, even of such as are for more voices and more developed. As we have been compelled to proceed slowly and to give everything in detail, on account of the importance of determining the first fundamental design of the composition, we will now once more sum up briefly the principal points of the whole, and after this can go on more rapidly.

(1) We find that the fugue divides itself *into three parts*, by reason of the three entrances of the voices with the theme; these parts are separated more or less distinctly by cadences;

(2) that in the first part the ruling keys are those of the *prime* and *fifth* (*tonic* and *dominant*), although short passing excursions into other keys are not excluded,—while in the second part *other related keys*, and in the third part *the leading key* (*tonic*) prevail, this last being a short and compressed repetition (*stretto*) of the first part, the leading key being brought out yet more decisively by the tendency of the coda towards the subdominant.

This

ORDER OF MODULATION,

as we have seen it in our simple sketch, may also serve hereafter as a guide for our larger undertakings, since it is suited for determining the natural course of every fugue and, with all the unity required, for producing the requisite variety.

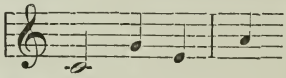
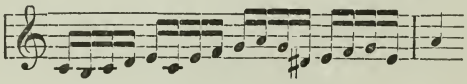
NOTE. It must be distinctly understood that it is in this arrangement and in this succession of keys that the germ of every great musical composition lies, out of which it must be developed, if it is to appear as a well-ordered whole.

OF THE STYLE THAT IS BEST SUITED FOR OUR WORK AT FIRST.

No one acquainted with the literature of the subject will fail to perceive that the styles in which fugues may be written are just as various as with other forms of composition, so far, at least, as we are not restricted by the nature of the counterpoint. They are sometimes of simple form and slight material, but earnest and dignified in their movement, and again are more rich, complicated and brilliant in character. The numerous fugues of Sebastian Bach are found to vary greatly in this respect, although the richer figuration is rather predominant. But it certainly could hardly be maintained that the fugues of this latter kind rank for that reason higher intellectually than those written in a simple style, in which may be found some of the noblest thoughts that can be conceived in music. The feeling of our day, which is best pleased by climaxes and strainings after effect, is naturally more attracted by the richer forms, though we bring out the effects less by an animated melodic structure in the separate voices than by means of the complicated relations between the parts.

There is one point on which our day is essentially distinguished from a previous period;—most of the melodic passing-notes, especially in the compositions of Bach, were formerly founded upon a natural and quiet succession of harmonies, while the composer did not seek too anx-

iously for conformity in the voices, and for that reason was able to make them more individual, even though some momentary harshness might appear when they clashed. But composers now consider perfection of the harmony as the main point, and endeavor to get significant harmony from the course taken by the voices, and often in the very smallest metrical divisions. With a style so complicated we must not be surprised at finding some of the products of the present day, particularly of the kind with which we have to do, however richly they may seem to be developed, prove really insignificant when put beside the healthy and natural writing of that earlier period. These strainings after effect must, on the one hand, produce distortions of the harmony, and, on the other, bring about a reaction which will lead composers to reject all perfection in the melodic form of the voices, and to try to get originality from the most heterogeneous groupings of chords.

Drawing a conclusion from what has been said as to the style to be chosen for our first work, a simple one can naturally be alone recommended. But there is yet another important reason for this. It should not be forgotten that our object is to learn how to write a fugue; we are therefore first concerned with the theory of the subject, and must now first speak simply of its distinguishing characteristics, referring to the special application and execution of these only that the transition to practical composition may be made more easy. It will theoretically be the same if, for example, for 134, *a*  we have 134, *b*  ; we have first of all to do with the general phrase (*a*) while the other (*b*) is only needed under special conditions. As an endorsement of this method we have the following rule of instruction (as has been said before) viz., that a simple and correct application of the principles must be joined with an accurate understanding of them, without regard to special elaboration. With a question of such importance it is of no advantage to require that the whole shall be perfectly finished in all its parts.

These reasons will be decisive enough to warrant our rule that *a simple style, best in Allabreve measure, must be employed in our work on the first outlines of fugue;* i. e. only so many notes are to be introduced as are required by the melodic and rhythmic movement.

Here is a two-voice minor fugue, an explanation of which will be found below.

135.

Subject. 1. 2.

First treatment.

Countertheme. 3. 4. tr 5.

Digression.

Answer. 6 7 8.

Second treatment.

Subject.

9. 10. 11.

Digression.

12. 13. Answer. 14.

15. 16. 17.

Digression.

18. 19. 20.

Subject. 21. 22. 23.

Third treatment. Stretto.

Answer.

Coda.

24. 25. 26.

27. 28. 29.

Explanation of this fugue. The *soprano* states the theme in the first two bars, ending it with the first note of the third bar. At this point the *alto* begins as *answer*, the variation in the fourth bar (*b flat-g*) being formed according to rule, and leading us back into the principal key. Bars 5, 6, and 7 form the free digression, which leads to the second treatment of the theme. The motives of this digression are not taken from the theme, but correspond with it only in style and movement; the theme is introduced by an imperfect whole cadence (bars 7 and 8). The *alto* begins it again as *subject*, and not the soprano as before. In bar 9 we find a change in two intervals, the object being that the modulation into *D* minor which forms a part of the theme shall not be

brought in again immediately, as that key reappears in the answer (bar 14). In the digression (bars 10, 11, 12) is seen a tendency to *C* minor, which is a judicious change. In the *answer* in the *soprano* there is a more important variation towards the end (bar 15), which is based on the change of keys. The digression (bars 16-20) is mostly constructed on a motive of the theme; it hints at the keys of *C* minor and *B* flat major and introduces the *third* treatment of the theme with a perfect whole cadence. This part is a very close stretto. It is worked out fully in both voices, excepting that the soprano breaks off before the last two notes of the theme, and leads to still another application of it, this time on another interval (bars 23 and 24); for this there was no necessity but, as the opportunity offered, use was made of it. The concluding portion or coda then follows, with a tendency towards the subdominant.

FREEDOM IN THE USE OF THE THEME.

So far as the fundamental form of the fugue, or rather the bare sketch of it, to which we are restricted, allows peculiar methods of handling the theme, they may be here mentioned cursorily, further discussion being reserved for the future, when our field is enlarged.

In the first treatment we have to keep strictly to the theme as it appears in the form of subject and answer; with regard to its first note, attention must be paid to what is said in Ch. XIV (See No. 120).

This shortening of the first note is particularly advisable when the entrance of the theme can so be made more decisive, or when the answer, for harmonic reasons, cannot begin together with the end of the subject.

In the second treatment we are, indeed, not allowed to make any essential alteration of the subject and answer, though we may still either *leave off a few notes at the end of the theme, or alter some of the intervals.*

In making such alterations there will always be special reasons which determine what shall be done. With regard to this, see page 93, points (2) and (3).

Most of the alterations of the theme are found in its third treatment, the stretto. The necessity of such changes in the original form has been already made clear by the previous chapter on stretto, to which we therefore refer.

But most of all it must be remembered that it is absolutely necessary in our work at first that *the theme shall be transposed into no other keys than the original ones.*

For exercises in the treatment of a two-voice fugue we may use the themes given under No. 125, besides others previously given—as also original ones.

CHAPTER XVII.

The Three-Voice Fugue.

Although the results of the work thus far done in two-voice fugue may appear trifling and not nearly connected with our final object, they are still not so unimportant but that we have obtained a clear insight into certain fundamental features found in every fugue,—a gain which must not be considered of little value, for on this foundation we may build with entire safety. Still better results will be obtained from the fugue for three voices, although for the present we shall not give up our narrow limitations even in that.

We can now generally speak more briefly here, as also in the four-voice fugue that follows, since the detailed explanations given in the chapter on two-voice fugue do not cover that alone, but all other kinds, and we need only refer to what has gone before.

The manner of employing our material will, it is true, be so simple that fugues for three voices will still be unsatisfactory, and such are, indeed, seldom found as vocal compositions; but as instrumental pieces they are often met with, since in that form they can be represented in a shape much more perfect, on account of the more abundant resources that are open to the composer.

NOTE. Of the forty-eight fugues of the "Well Tempered Clavichord" twenty-four are for three voices, two for five, one for two, and the rest (twenty-one) for four voices.

THE ARRANGEMENT OF THE ENTRANCES OF THE VOICES.

More importance is given to the first introduction of the voices in this, than in two-voice fugue. As the *subject* is followed by the *answer* and by a *second subject*, especial attention is to be paid to the choice of voices. Of the four parts—soprano, alto, tenor and bass—those must first of all be chosen which agree with the compass of the theme, and are also suited for the method of working proposed. Now if the first subject is assigned to the soprano, the alto will be a proper voice to follow as answer; but if the bass were chosen as the second subject, it might be but seldom that that would lie in its range, for which reason the tenor would have to be taken. From this it is to be concluded that we must proceed with some deliberation in choosing the voices; but in any case the compass and position of the theme will turn the scale.

The order of the entrances of the voices is to be selected from the following series:

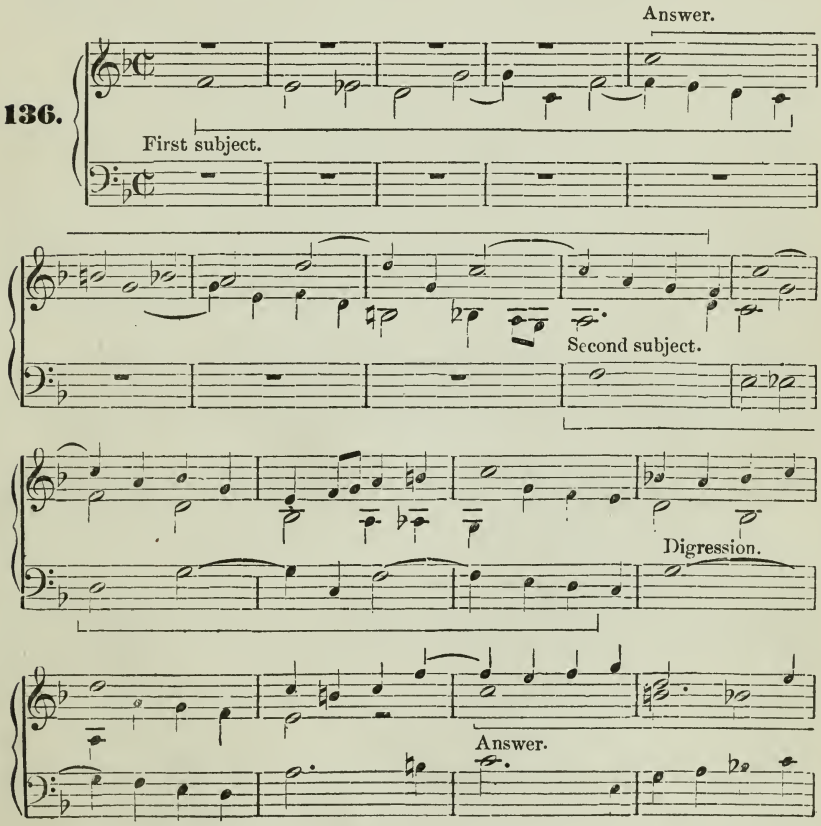
FIRST SUBJECT.	ANSWER.	SECOND SUBJECT.
Soprano,	Alto,	Tenor.
Soprano,	Bass,	Tenor.

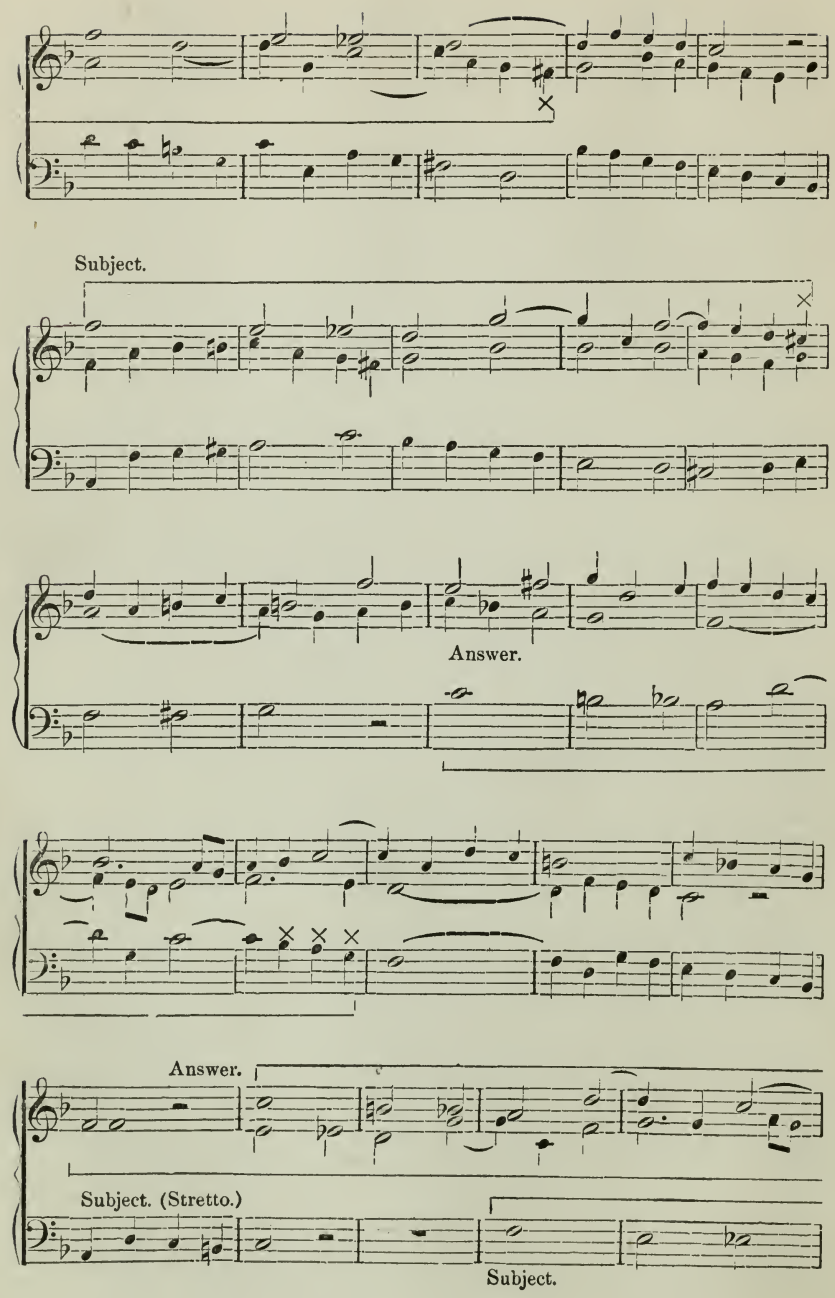
Alto,	Soprano,	Bass.
Alto,	Tenor,	Bass.
Tenor,	Alto,	Soprano.
Tenor,	Bass,	Soprano.
Bass,	Tenor,	Alto.
Bass,	Soprano,	Alto.

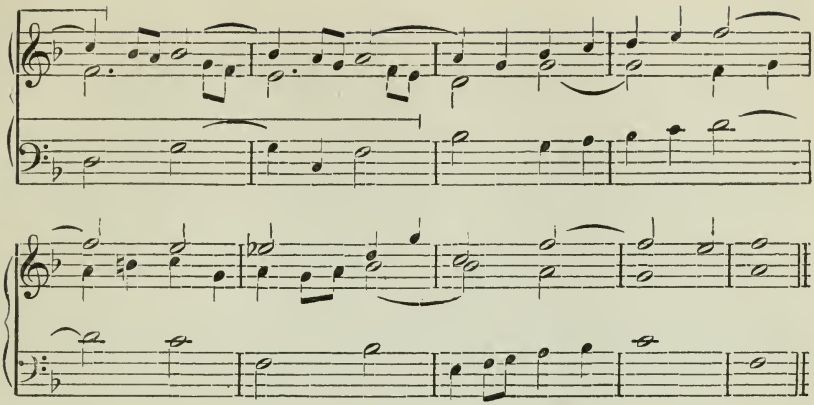
Since it is always most advisable to put the two subjects in voices that correspond in compass, soprano and tenor, bass and alto, for example, the arrangements of voices given above will be the best, from which our choice is to be made according to circumstances. It should also be observed here that to this arrangement is given the name *repercussion* (*repercussio, Wiederschlag*), the other meaning of the word being disregarded.

To show the method of treating a three-voice fugue, we select the theme in No. 117, and work it out at once, letting our remarks follow afterwards.

136.



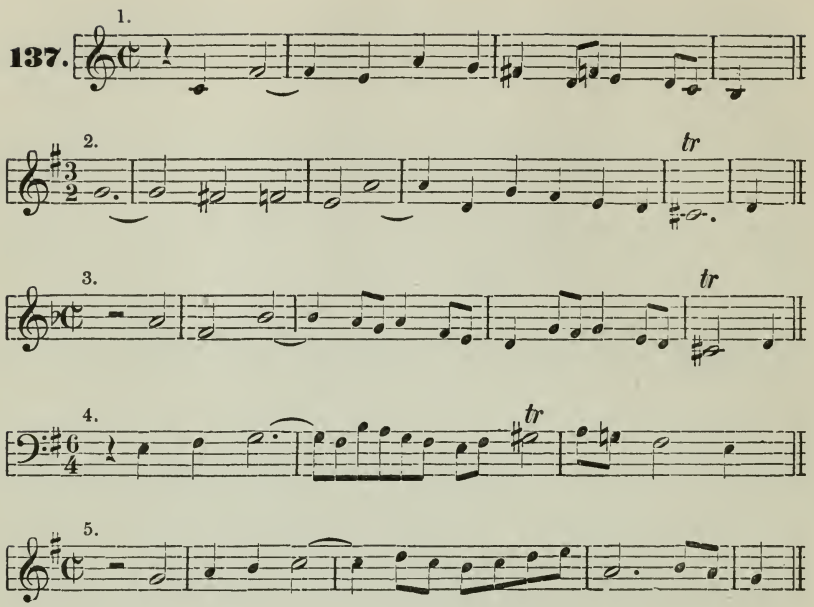

Subject.
Answer.
Answer.
Subject. (Stretto.)
Subject.



The regular order in which the voices enter (*repercussion*) is preserved in all three treatments of this fugue,—and would, indeed, follow naturally from the scheme of the whole, but not necessarily from the remarks in previous paragraphs. The theme also appears without any essential alteration, slight changes on account of modulations being found in only two places, pointed out by a × in the above. The stretto is carried out strictly, with the omission of the last bar. After what has been said before, there is no need of discussing further the manner in which the entrances of the theme are effected by means of cadences; they are here imperfect in all cases, by which means the fugue is made very connected and flowing. On this point particular attention should be paid to the entrance of the stretto, for which no cadence is used, so that the second voice (soprano) first makes a half-cadence, by which means the entrance of the alto appears to some degree on the up-beat (unaccented). Such a method of introduction is generally found very advantageous.

The digressions, which are here brief in their form, are for the most part constructed out of the last bars of the theme, occasion being given for this by a sequence in the bass (bars 12-15). As regards the *order of the modulations*, the principal key (tonic) predominates in the first part, a tendency toward the key of the dominant being sometimes felt, while this latter appears in the second part as the most important key, alternating with different related keys (*g* minor, *d* minor), the fugue finally returning in the third part decidedly to the principal key (tonic).

After this trial we perhaps need hardly give any further directions for writing a three-voice fugue of this simple kind, and for exercises will give the following themes, besides those furnished before, which may just as well be used here.



CHAPTER XVIII.

The Four-Voice Fugue.

After sufficient practice in three-voice fugue, we shall approach still nearer to our goal in that for four voices. From this time the latter will be a most important subject for our consideration and treatment. We at first acquaint ourselves with it also in its simplest form alone.

As we have acted in all our previous studies on the principle of acquainting ourselves with the general points of the matter on which we are engaged, without paying too much attention to its external features, we shall not here depart from that plan. This end is best attained by conceiving our exercises as vocal compositions, which will lead us back to the simple and elementary form of fugue, without, however, going too deeply into the requirements of that style of writing, which would require a special discussion. Four-voice fugue is especially adapted for choral writing, and, although it may attain far higher development as an instrumental composition for pianoforte or organ, is still preëminently fitted for vocal treatment.

The first thing to be considered is the arrangement of the voices. Since the *first subject* and *answer* are generally followed by a *second subject* and *answer*, this arrangement being departed from in but very few cases (e. g. *subject, answer—answer, subject* or *subject, subject—answer, answer*), that order will be the best in which voices corresponding in range are put under the same heading, as regards the form of the theme; the soprano and tenor as first and second subject, for example.

First Subject.	*First Answer.*	*Second Subject.*	*Second Answer.*
Soprano,	Alto,	Tenor,	Bass.
Alto,	Soprano,	Bass,	Tenor.
Alto,	Tenor,	Bass,	Soprano.
Tenor,	Alto,	Soprano,	Bass.
Bass,	Tenor,	Alto,	Soprano.

NOTE. By corresponding voices are here to be understood those whose compass is essentially the same, excepting that they are separated by an octave, as soprano-tenor, alto-bass.

The following arrangements of the voices are less usual:

Soprano,	Bass,	Tenor,	Alto.
Tenor,	Bass,	Soprano,	Alto.
Bass,	Soprano,	Alto,	Tenor.

The first of these is not good because the distance between the soprano and bass is too great for the first entrance of the subject and answer, the case being the same with the third arrangement (bass-soprano); the second is defective because the alto, being the last voice to enter, is too much covered up by the others, and for that reason will attract but little notice.

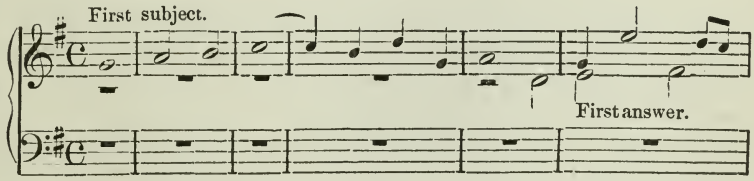
If it is desired to employ the unusual arrangements of subject and answer given above, the voices may be disposed in yet other ways than the foregoing, for example:

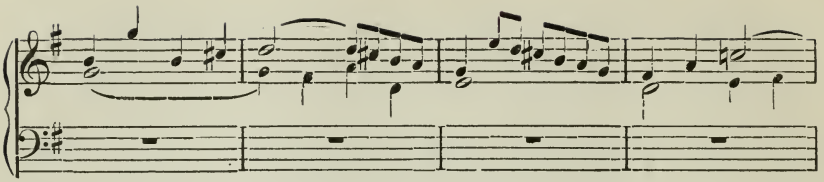
Soprano,	Tenor,	Alto,	Bass.
Alto,	Bass,	Tenor,	Soprano.

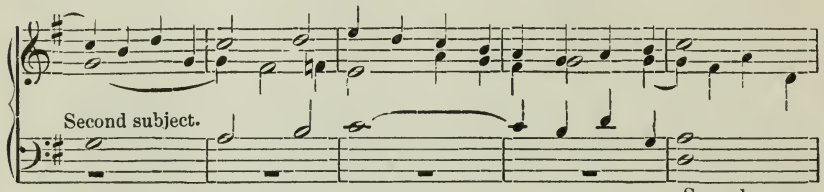
Since our previous explanations of all the essential points of fugue are quite adequate for the object in view, we will immediately proceed to treat one for four voices, choosing a simple theme, in which there will be no occasion to make a change in the answer.

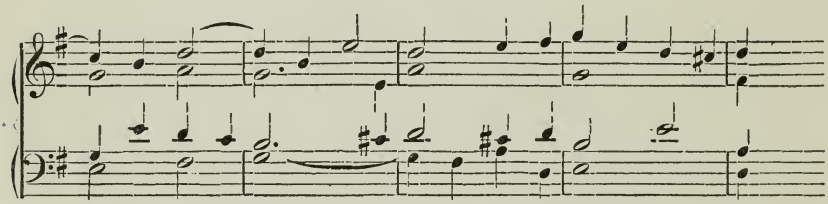
The first treatment of the theme shall be written in the simplest manner, as follows:

138.



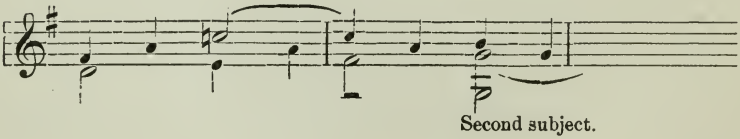






We are already familiar with the shortening of the initial note of the theme (here in the alto); it was necessary, in order that the motion of the voices might not be stopped. The answer, as also the second answer in the bass, begins before the end of the subject, while the second subject enters after the end of the theme by means of a short passage (bar 10). If it be desired to bring this subject in without design, as it were, and not too abruptly, the following bars will perhaps be preferable:

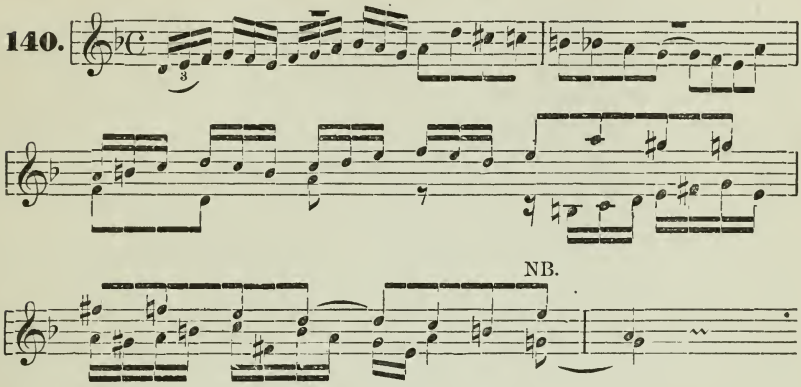
139.



The ending of the whole treatment, the form being as above, gives occasion for a remark on the manner of joining on the digressions. If there is to be no more or less decisive break, which would perhaps be neither necessary nor advisable in this case, we must avoid a definite ending altogether and, for greater finish, introduce the following digression as preparatory, somewhat in the manner shown below in

No. 141. This remark concerning the avoidance of certain cadences has been already given in our explanation of the countertheme (Ch. XII); on account of its importance it had to be repeated in this place, and will also be confirmed by the following extract from a beautiful fugue from the "Well Tempered Clavichord" (II., 6):

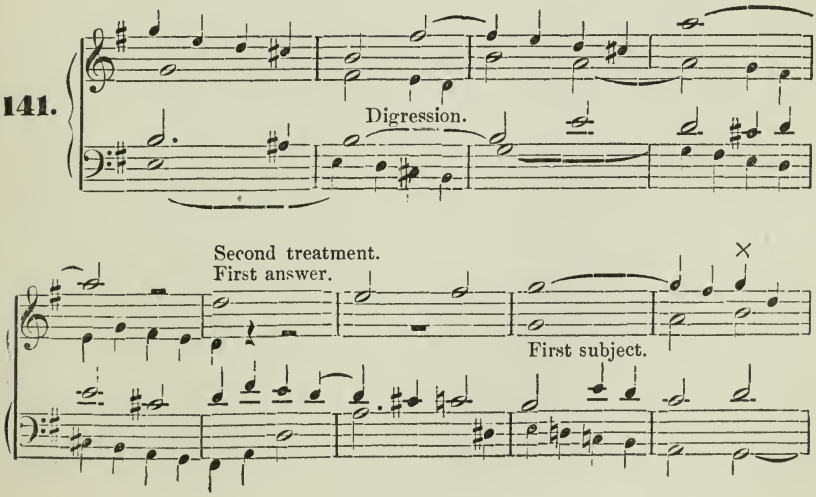
140.



This avoidance of a definite close at the place specified (at NB) introduces most beautifully the one bar of digression that immediately follows, constructed out of the triplet motive of the theme. See above, Nos. 106 and 110.

We will therefore change in our fugue the last bar of No. 138, and introduce the digression in this way:

141.



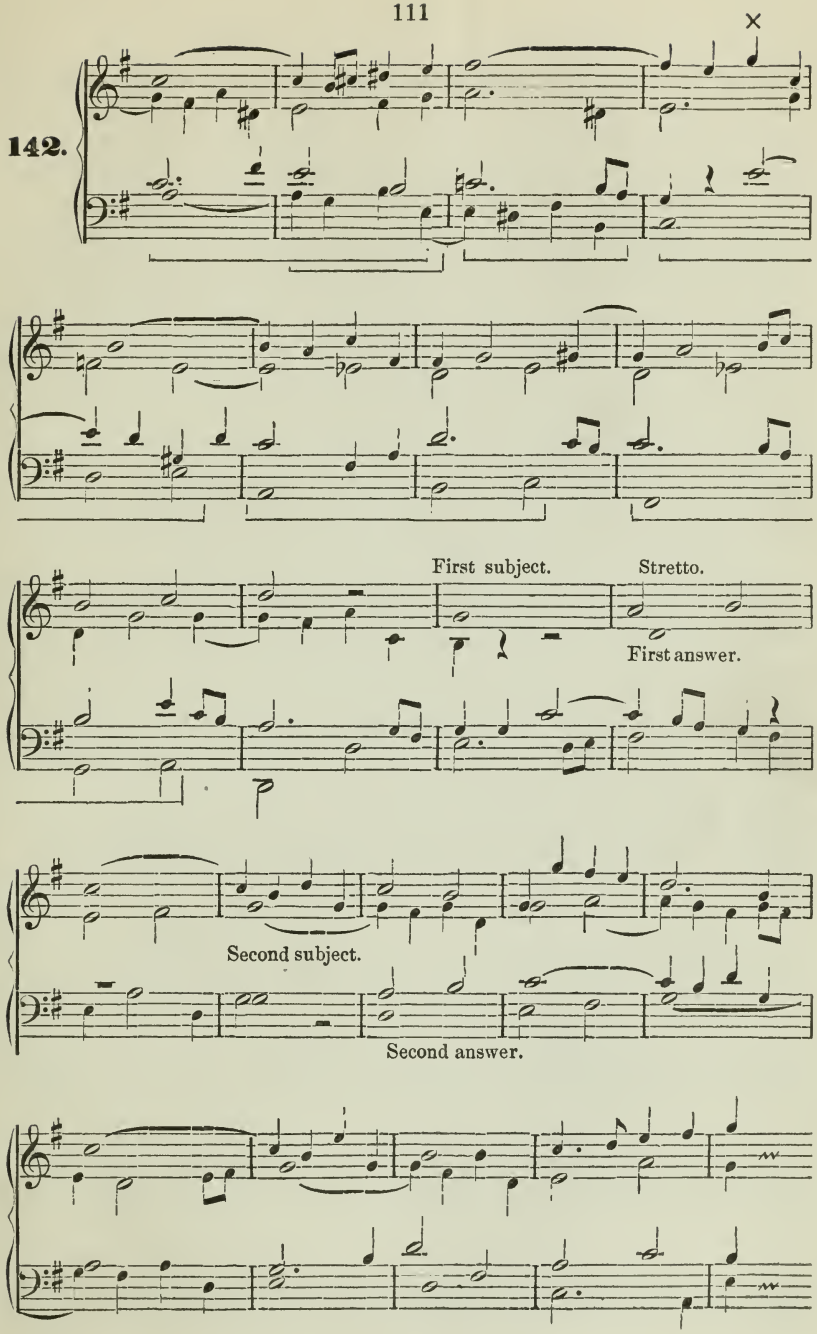
Digression.

Second answer.

Digression.

Second subject.

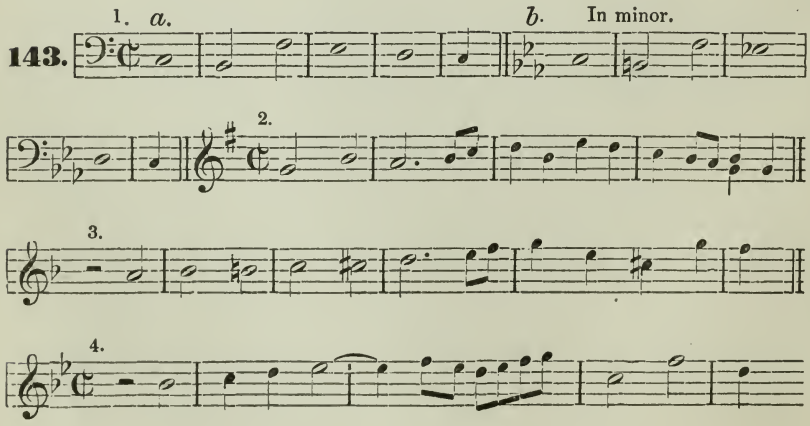
The second treatment of the theme is introduced by a digression four bars long. This is quite naturally developed from the altered form of the last bar of No. 138 though the modulation to *B* minor, and takes its motive for treatment from the soprano. The first answer enters again with an imperfect cadence, showing a tendency towards *D* major, while in the third bar the subject is joined in *stretto*. After a digression of three bars, the motive for which is taken from the fourth bar of the theme and appears in the soprano in inversion, the second answer follows in the tenor, and, after that is finished and one bar of digression added, the bass enters with the second subject. The digression that follows is introduced by an imitation of the familiar motive [*g*, *f*♯, *a*, *d*♯] in the alto, being aided by the tendency in that voice towards *E* minor, and also by the avoidance of a close. We will now give this digression, and also the third treatment of the theme.


142.
First subject.
Stretto.
First answer.
Second subject.
Second answer.

The digression that introduces the third part is here of greater length, and gives occasion for some remarks. It is for the most part formed on the phrase *a-g-b-e* in the bass. The note just before the end of the theme (the *a* in the bass of the first bar of No. 142) does not lead to a cadence in *G* major, but introduces a repetition of the bar just preceding it (in No. 141) after the manner of a sequence, this being also repeated in the next bar, as is shown by the brackets under the staff in examples 141 and 142. In like manner the first two bars of the theme are brought in three times by the bass on different intervals, while the remaining voices treat a motive of the theme in quarter notes. After various modulations (*E* minor, *A* minor) the piece returns to the key of the tonic, with which to begin the *stretto.* The expected cadence does not appear, and in its place we have a deceptive close, the stretto entering in *E* minor. This appears in a quite complete form, excepting for a slight variation in the soprano and alto, and is followed by the coda, a definite close to which may be added as desired.

Attention may again be called to the fact that the arrangement of the entrances of the voices—the *repercussion*—need not be the same in all parts of the fugue, as is the case with the above example; the second and third (stretto) of these parts may be entirely different in this regard, as may be required by the course of the composition. Care however, must be taken that the same voice shall not be allowed to enter with the theme twice in succession, but rather that one shall be chosen that has not had it for a longer time.

After this experiment there is need of no further examples for the present. The following themes may be given here as subjects for treatment:



CHAPTER XIX.

B. Of the Larger and More Developed Form of Fugue.

It becomes necessary to correct an error that may have arisen from our division of the different kinds of fugue, before we proceed to explain the more highly developed varieties.

The forms of practical composition are, generally speaking, inexhaustible, and no two fugues of Bach can be found which are like in their form, any more than two Beethoven sonatas that are entirely similar. The freedom with which the composer can move is as well justified here as elsewhere. But with this freedom and mastery over form must be combined a thoroughly cultivated critical faculty and an artistic maturity, that the right thing may always be chosen, and these qualities can naturally not be possessed by a beginner. If he should try to imitate in his studies the perfected forms of practical composition, it would perhaps be only accident that would lead him to choose from the multitude of paths that one which was suited for the special case, without his being aware of the reasons therefor, on which, however, a trained composer lays much weight. We must therefore put our first exercises into a form which is, to a certain degree, abstract, and which perhaps cannot be strictly referred, in its present shape, to any one fugue (of Bach or other composers), but which yet contains the one thing of prime importance, viz.: *the fundamental form* previously used, by means of which we were able to set up for ourselves a fixed and attainable goal.

Our business is now to develop this fundamental form further, and to adapt it for artistic ends. But in this wide, immeasurable field we can hardly do more than hint at what should be done; more, to be sure, can be effected by personal instruction, but study does as little towards exhausting and finishing the subject as in other forms of art,—nay, we may even assert with reason that it is here that study properly begins.

Although that form of the fugue which has already been explained and illustrated is perfectly satisfactory for many purposes, and in many cases is not employed in a complete shape even once (the fugal writing appearing as the so-called *fughetta* or as *fugato*, i. e. a short and incomplete fugue) we shall still find a larger form used where the fugue is either meant to be independent as an important piece by itself, or where it claims greater consequence as forming the conclusion to preceding pieces.

The following may be used as means for extending the fugue:

(1) In its first part, after all the voices have made their entrance and before any further application of the theme is made, the *first subject* may be repeated in the *soprano* or *bass,* if it has been in either of those voices before. This repetition occurs less frequently with the inner voices (tenor and alto) since their entrance is more covered up by the others;

(2) the theme may moreover be employed *more frequently* than has hitherto been the case;

(3) it may be *augmented* and *lengthened* by various means; and

(4) the *digressions* may be employed in more extended forms.

These four methods of lengthening the fugue must be discussed further. The first of them is often found in modern fugues, but seldom in Bach, (an example is seen in the *A* major fugue in Vol. I of the "Well Tempered Clavichord"); with him we generally find the order previously given, by which the subject and answer are transposed into other voices, a repetition of all the voices in the order first given being an exception, as in the *B* major fugue of Vol. II.

The second method is the more difficult to use. It is easily seen that if we were always to retain the same form of the subject and answer each time they were used, that is, if the theme should always begin on the same interval as before, the whole composition would be confined to a range of keys so limited that it might easily become monotonous, however varied the harmonies and rich the forms of the counterthemes. From this we see that the theme should also be used in other keys. Now though here, as in many other cases, no limits are to be set for a master as to the modulations to be employed (although Bach, that most inspired composer, kept himself within quite narrow bounds, as will be instantly seen by glancing at his fugues) it still is necessary to draw a line beyond which he may not pass without injury to the formation of a perfect and harmonious style, and all the more because modern fugal writing, even with the better composers, frequently betrays a weakness in such deviations from the right path, which makes it impossible to institute a comparison with the pure forms of the older fugues, and which the beginner is tempted to imitate, only too often to his hurt.

The transposition of the theme into other keys may be effected in the following manner, without danger of destroying the unity of the whole composition.

The keys that may be used are

A. *In major:*

(1) the *key of the fifth*, if it has not already appeared at full length through the form taken by the answer or the subject themselves, and therefore cannot be employed in any new way;

(2) the *relative key* (for example, in the case of *C* major a transposition to *A* minor), if that is a suitable one, since it may also happen that the melodic flow is so altered by such a transposition into a minor key as to give a turn to the theme that renders it wholly or partially unfit to be used, though that is seldom the case with one of simple form;

(3) the *minor keys of the second and third degrees of the scale* in like manner;

(4) the *key of the fourth* (*subdominant*); especially at the end of the fugue;

(5) the *minor key of the same interval* (*C* major, *C* minor) though this is seldom suitable.

B. *In minor*:

(1) the *minor key of the fifth* (see the note under *A*, No. 1);

(2) the *relative key* (*A* minor—*C* major), if the theme is suited for transposition into the major;

(3) the *major key of the sixth degree* (*A* minor—*F* major);

(4) the *minor key of the fourth* (subdominant, A minor—*D* minor).

The major key of the same interval should be employed but seldom, and had best be kept for the end of the fugue.

NOTE. The older theorists give the following simple rule,—in major to modulate into the six degrees above the key-note, and in minor into the six below.

The theme may be transposed into the different keys as subject and answer (or answer and subject) by which means it sometimes happens that yet other keys are touched upon for a moment. For example, if the fugue is in *A* minor and the subject is transposed to *C* major, this last may be followed by its answer in *G* major; or if the fugue is in *C* major and the subject is transposed to *E* minor, the answer may be in *B* minor. But great care should be taken in doing this, for there is hardly anything in which we could go more astray than in putting the subject into a foreign key and having the answer follow immediately in the same key, or in general, by making a random and inconsiderate choice of such keys: though we are not speaking here of the passing use of different keys, but only of the employment of *the theme itself* in other keys than than the original ones.

Since it would be impossible, in the limits we have set, to illustrate this subject fully by examples, though it is one of especial importance in the fugue, we can only refer to the study of good models, an introduction to which will be furnished by the analysis of two fugues from the "Well Tempered Clavichord."

For this purpose we select the fugue in *C* major from the first volume, with the theme given in No. 69, and shall examine the entrances of the theme in other keys than the original ones in this composition, which in many respects is a most artistic and interesting one.

The theme is first taken by the subject and answer, these being followed by the exceptional order of answer and subject; the second treatment is as previously given, the subject and answer being transposed to other voices, with the exception of the tenor. At the end of this (bar 10) the alto appears with the answer in *G* major, forming a stretto with the bass, and at bar 12 the tenor enters as answer in *A* minor. After a cadence in *A* minor, the voices enter in stretto in the principal key (*C* major) and at bar 17 the tenor appears again as answer, in *D* minor, the bass being combined with it in the same bar as subject in *D* minor, with its first note lengthened. The soprano breaks off before with the theme at bar 16, and restores it at this point (*c*) as subject. At bar 19 the tenor begins the theme in *D* minor as subject, changing one of the intervals (*f* into *f* sharp) to agree with the key of *G* major. The alto states the subject in the same bar, in *E* minor, this being imitated at bar 20 by the bass as subject, though soon broken off; in the same bar the soprano brings in the theme as answer in *C* major, all this being in stretto, while at bar 21 the tenor appears neither as subject nor answer, but wholly and simply as an imitation of the soprano, beginning at the note *b*. After the concluding cadence in bar 24 the alto brings in the subject once more, this time in *F* major, it thus being in the sub-dominant at the end of the fugue.

In this examination we have left out of sight the rich and artistic strettos, as we were only concerned here with the entrances of the theme in foreign keys, which we will briefly go over once more. We find, that is, besides the frequent entrances of the subject and answer in *C* major the following keys:

G major	the	fifth	interval	from	*C*	major	—dominant.
A minor	"	sixth	"	"	"	"	—relative key.
D minor	"	second	"	"	"	"	
E minor	"	third	"	"	"	"	
F major	"	fourth	"	"	"	"	—subdominant.

All the keys are consequently represented which are given above as those first of all to be employed.

To show the order of modulation in a minor fugue also, we will choose the very familiar and beautiful five-voice fugue in the same volume (I., 4).

Of the different themes (or subjects), which are found in this most wonderful fugue, we shall consider only the principal one, as regards its entrances in foreign keys, and shall speak but briefly of these.

The theme occurs in the whole fugue 29 times in the different voices; of these there are 18 when it comes in the principal key (*C* ♯ minor) as subject and answer; it consequently appears 11 times in other keys, as follows: in bar 29 as answer, and in bar 32 as subject in *E* major; 5 times as subject in *F* ♯ minor, in bars 48, 51, 85, 96, 112; once in *A* major as subject in bar 54; as answer in *G* ♯ minor in bar 66; as subject in *E* minor in bar 94, together with the answer to the same in stretto in bar 95, unless we prefer to consider the latter as a subject in *B* minor.

These keys stand in the following relations to the principal key:

E major	———	relative key,
F ♯ minor	———	key of the subdominant,
A major	———	key of the sixth degree,
G ♯ minor	———	key of the fifth degree;

in *E* minor and its nearly related key *B* minor we pass beyond the circle of keys given above. But these appear in a perfectly natural way and merely in passing, for the piece goes back immediately to the principal keys.

It will repay us to examine this fugue closely, especially that we may learn how the related keys are combined with the principal ones. In doing this we must examine closely to see where the theme enters, for it is often very much covered up in places where all the voices are engaged, and may also appear with the initial note shortened.

Not in all cases where the theme enters in these two fugues in the keys given above is the harmonic accompaniment, or the harmony that results from the contrapuntal manner in which the rest of the voices are employed, and which is not infrequently caused by strettos, in the same key as the theme. It has already been noticed that the theme may be used with other harmonies and keys than its own natural and intrinsic ones.

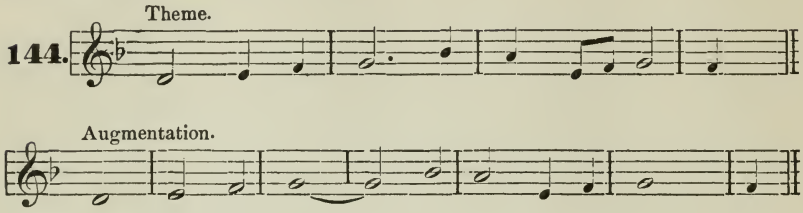
The third method given above of lengthening a fugue was:
the augmentation or lengthening of the theme itself.

There are two chief ways of augmenting a theme:

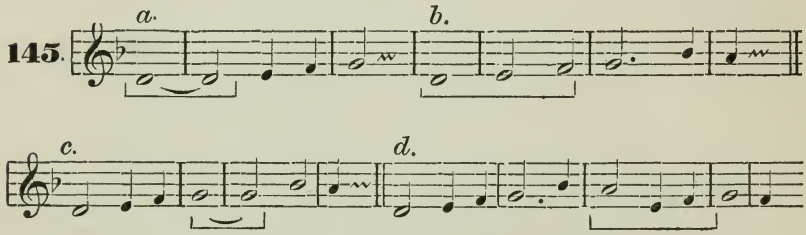
(1) *the metrical value of the notes may be wholly or partially augmented*, and

(2) *the separate portions of the theme may often be repeated on other suitable intervals.*

Complete augmentation—*Vergrösserung, augmentatio*—of the theme is effected in the following manner:

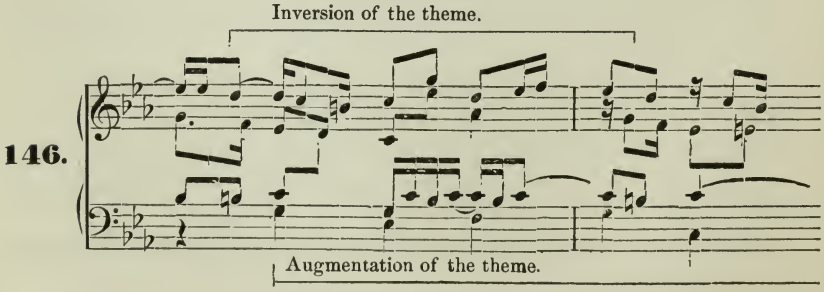


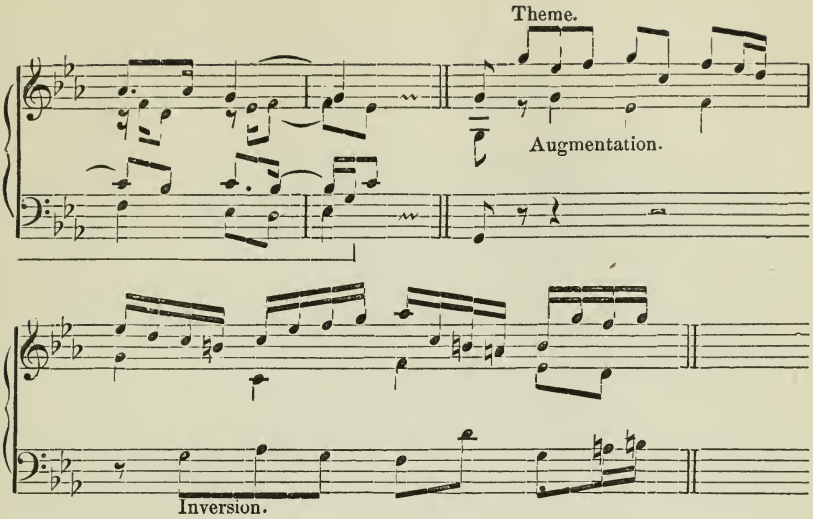
and partial as follows:



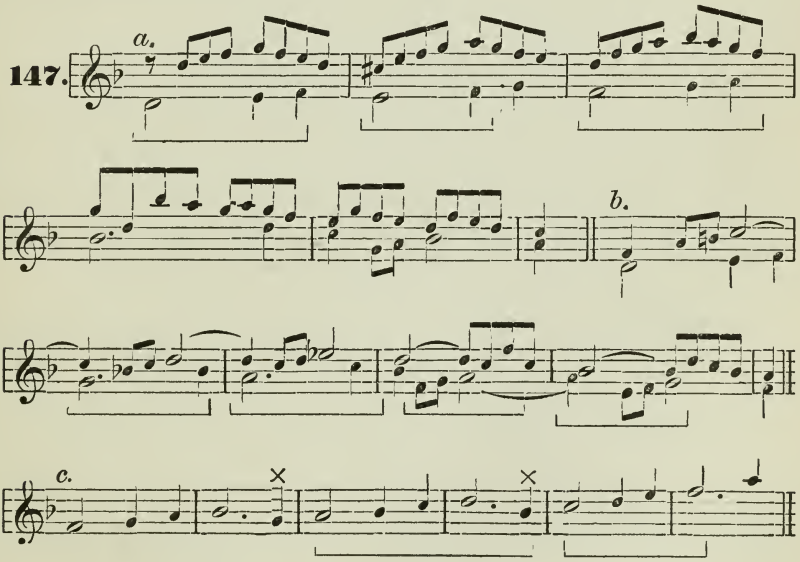
Partial augmentation of the theme has been already used in some of our examples in stretto (No. 123), in which indeed it most frequently ought to occur, and we are also already acquainted with the lengthening of the initial note of the theme.

Augmentation of the entire theme is generally found in the later parts of the fugue at especially prominent points, and is mostly employed in the leading key. It is best used in the *two outer voices*, and at a time when the others introduce the theme in its original form. The following extracts from the *C* minor fugue in Vol. II (No. 2) of the "Well Tempered Clavichord" are excellent models:





The repetition of single parts or bars of the theme might be effected in this way with No. 144.



The above examples show that this may be undertaken with single bars, and with larger portions of the theme; no further explanation of them is required.

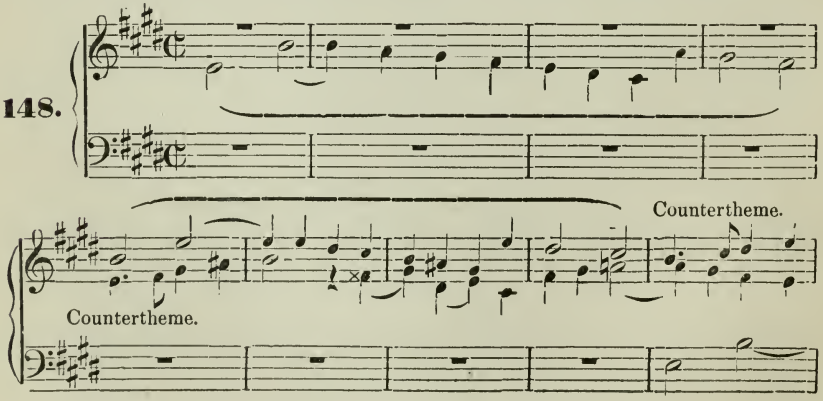
This kind of repetition is not without importance in carrying on the piece, for it generally produces an animated movement and an effective climax to the composition. If it takes place at the beginning of the theme, it brings the latter out with suitable prominence when entering later in complete form; if at the end, it developes the digression that follows very consistently, or else leads more easily to a new entrance of the theme in another voice. We have already employed this repetition in our four-voice fugue, where the bass finishes the theme in the second treatment, and in the digression immediately succeeding have something similar in the repetition of its first bars. See Nos. 141 and 142.

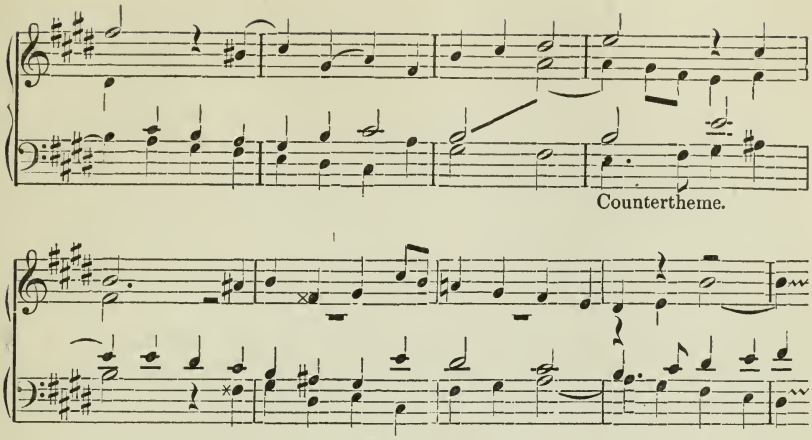
The fourth means of enlarging the fugue, by which the digressions *take a more extended form*, will be of value only when these last are constructed out of portions of the theme itself, or of an important and prominent countertheme. An exception must be made of the digressions in those larger instrumental fugues, which are formed out of entirely new motives, and which interrupt the fugue proper for a longer time, such as are to be found in many organ fugues by Bach. If formed in the way pointed out above, they will be of much assistance, particularly in introducing and developing new keys, as also in making the movement of the whole composition more animated.

THE RECURRENT COUNTERTHEME.

It is now time to return to a previous remark, that the countertheme may form the regular companion of the theme, and consequently may itself reappear in most cases where the latter enters. It naturally must then be worked out against the theme according to the rules of double counterpoint in the octave, since its place will at one time be above, and at another below the theme. Here is an example:

148.

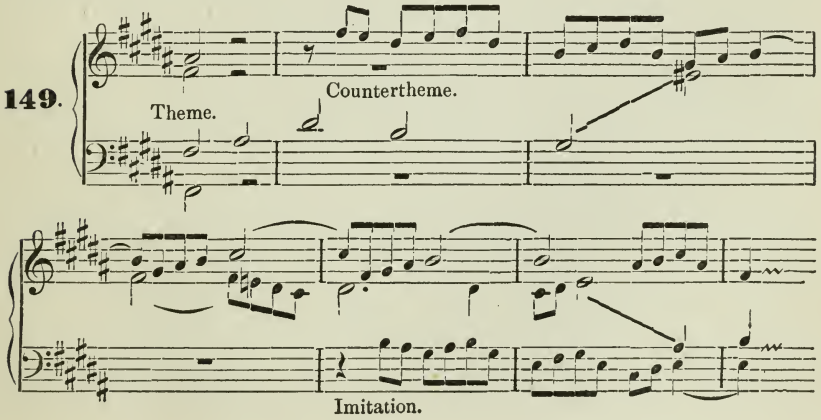




A great many examples of the recurrent countertheme are to be found in the fugues of the "Well Tempered Clavichord," a careful study of which will be amply repaid.

It is not required that the same countertheme shall accompany the theme through the whole fugue, as that would hardly be possible in all cases, especially in stretto. If the fugue is very long, it may be well to change the countertheme later for another one. A beautiful example of this method is found in the fugue in *B* major quoted above. The first countertheme, and a very characteristic one, is given in No. 111; after the end of the first part of the fugue, we have in its place one that is entirely different, which, with few exceptions, accompanies the theme through to the end.

149.



Fugues worked out in this way are very much like the so-called *double fugues*, the difference between them lying only in the independent treatment demanded by the second theme of the latter.

It may also be the case that the countertheme appears immediately as the accompaniment of the first subject, so that the fugue begins with two voices; the resemblance to the double fugue is then still greater, for the countertheme from the very beginning claims like importance and attention with the theme.

OF SOME ESPECIAL WAYS OF EMPLOYING THE THEME.

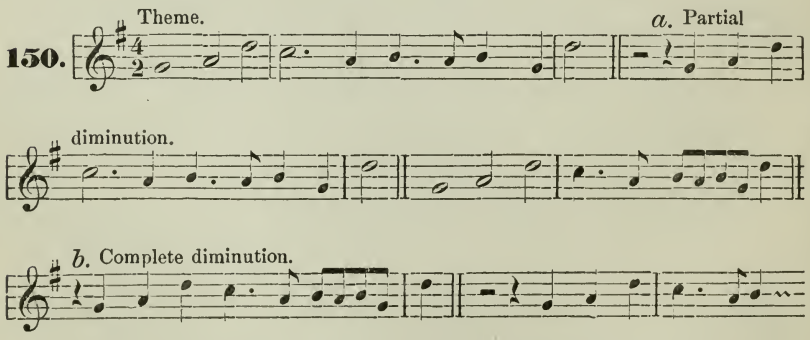
There are still left some ways of employing the theme, which are especially suited for the larger forms of fugue, and which, although not used in all cases, must still be explained here, in order that many places that are met with may be rightly recognized and valued, and also that experiments in their application may be made at suitable points.

These are:

augmentation,
diminution,
inversion of the theme.

We have already spoken fully concerning the complete and partial augmentation of the theme.

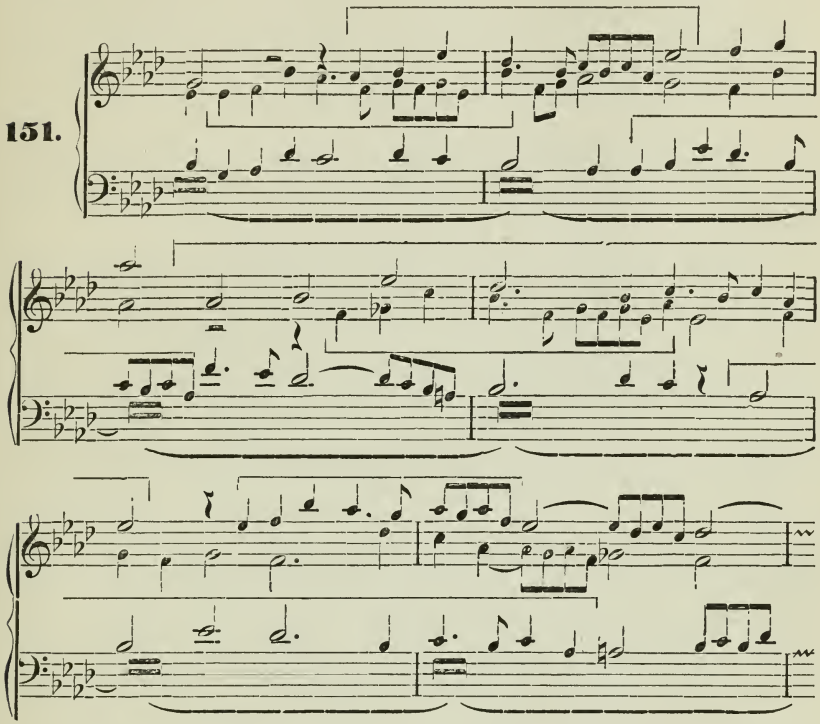
By diminution is understood, not the breaking off or shortening of the last portions of the theme, which has already been often mentioned, but a reduction in the values of its notes. Like augmentation, it may be either partial or complete, for example:



Diminution is employed less frequently than augmentation, and in fact its use is not favorable to the quiet and symmetrical progress of the whole composition, since the theme generally becomes insignificant and hurried in its expression; but still, if used with artistic care, it will not

fail of effect in the right place. *It is generally used together with the theme in its original form, at places where strettos may be well introduced, or on an organ-point.* We will give an instance, taking for our motive the above theme, which was originally treated in *A* flat major.

151.



But it may be observed by careful examination in many good works, especially in those of Beethoven, that this method of diminution of themes or of separate parts of them, which is derived from the fugue, is to be found in compositions whose value is sought in their internal unity and in the complete development of their motives, and not merely in their external form, as also in the ingenious and artistic work displayed, and not merely in piquant successions of harmony alternating with sparkling *fioriture;* we shall often find that even the figures of the accompaniment are taken from the theme. Let it suffice to have called attention to this subject, which is of very great importance to the composer; it is not the place here for us to go further into the question.

Inversion of the theme is often applied, though this naturally can be done only where it is especially suited for such treatment; and there are even fugues entirely based on inversion, with regard to which we shall speak hereafter: for the present we are only concerned with its occasional use. As regards its technical execution the student is referred to what was said in Chapter 1 (under "*Imitation*"), all of which holds good here. We have already introduced some examples in Nos. 6 and 9, and have here one that is fully worked out in the following extract from the "Well Tempered Clavichord" (I., 15):

152.

Theme.

Inversion of the answer.

tr

tr

Inversion of the subject.

The alto has already begun some bars before with the inversion of the subject. As regards these passages, it is worthy of note that the countertheme also, which remains constant with few deviations, is nothing else than the former one in inversion.

Another example of inversion of the theme is given by the fugue in *B* flat minor in the second volume (No. 22) from bar 46 on; besides several artistic strettos we also have one, at bar 80, in which the theme appears in both regular and inverted motion, this being repeated in bar 96 in another way with all the voices.

THE FINAL CADENCES IN FUGUE.

It has been already stated that the entrance of the theme may generally be effected by means of a cadence of one kind or another, if it is meant to stand out decidedly. It is not of these that we shall speak here, but of those final cadences or expanded concluding *formulae*, which are generally needed to divide a long composition into its different parts.

We have already seen, in our first fundamental form, that the three entrances of the voices of themselves divide the fugue into three main parts, and that these divisions are more or less perceptible, even when the fugue appears in its larger form and is worked out with many entrances of the theme. At the ends of these three parts we may also have perfect final cadences, which in that case point out and separate each treatment of the theme more decidedly.

The cadence which brings the first part to a close generally stands in the key of the dominant, while the second one is formed in some nearly related key (that of the third, or sixth degree of the scale) according to the arrangement of the modulations of the fugue itself. It is obvious that the cadence which ends the whole composition must be in the leading key.

On account of the capacity for assuming different forms, which is possessed even by the fugue, there is no need of always regularly introducing all these final cadences, and on this point we find our models differing greatly from one another. Thus in the fugues of the "Well Tempered Clavichord," Sebastian Bach has the first final cadence in the fifth quite regularly in the way given above, while the second is not infrequently omitted, or, on the other hand, in many fugues appears several times. Take the *E* major fugue (No. 9) in the second volume;

we have first of all a long and extended half cadence in bar 8, which, to be sure, could seldom occur again in this way; then a final cadence in *C*♯ minor in bar 15; later, in bar 22, another one in *F*♯ minor, and finally, in bar 34, one in *G*♯ minor. On the other hand, taking the five-voice fugue in *C*♯ minor (I., 4) so often referred to, we have in bar 34, after the the theme has entered repeatedly, a single final cadence in the relative key of *E* major, while all the rest of the fugue rushes on from this point strongly and impetuously without making a stop, and is brought to a magnificent close only at the very end, by the repeated entrance of the organ-point on *G*♯.

These final cadences are also found in good fugues of more recent composers, those of Mendelssohn showing especial regularity in form, though, indeed, being compositions executed on a large scale, they could hardly do without them.

It is as impossible to give a special detailed account of the arrangement of such final cadences as in other cases, where the question is altogether of the conditions that determine a fixed question. The study of many fugues in this connection will show how variously the final cadences may be disposed, and that they are generally subordinated to the artistic arrangement of the whole composition.

THE ORGAN-POINT (*Orgelpunkt, pédale*) IN FUGUE.

The student is supposed to be acquainted with the nature of the organ-point. It should first of all be observed that, although it may appear at the very beginning of other compositions, no such use of it can be made in fugue, since that would be unsuitable to its character, which must be clearly declared at the very beginning. The case would be somewhat different with an instrumental bass accompanying the vocal parts (*basso continuo*).

The place of the organ-point in fugue will therefore be at the end, or, if that is made up of several parts separated by cadences, at the end of all these. It therefore enters either before the cadence, or after a half-cadence on the dominant, or with the cadence on the tonic. In the first case the remaining voices generally make a stretto on the theme, or at least treat the most important motives in canon; in the last case the ending follows, or else a coda, in which the motives may likewise be treated thematically. It follows that the organ-point may, in long fugues, also appear in remote keys, if these last for some length of time, from the fact that, as was remarked above, it may also occur with the final cadences of single parts of the fugue.

No. 123, *d.* may be used as an example of an organ-point at the end of a fugue, from which we at once see that this ending should not come immediately, but must be deferred a little.

The organ-point is more frequently employed in modern compositions than formerly, for laying out broad endings. It is seldom found in the fugues of the "Well Tempered Clavichord," and only in an abbreviated form.

OF THE STYLE TO BE USED AT OUR PRESENT STANDPOINT.

In order not to exceed the limits of our text-book, we are obliged to abandon the idea of introducing an example to establish most of the above-mentioned subjects practically, and must refer the reader to the study of good fugues. But something should be said with regard to the style in which the student's exercises ought to be written in the future.

Although the fugue may still appear as a *vocal fugue*, and although it will be advisable to consider and treat it as such, we may yet, after sufficient practice, pass here from that form to the instrumental fugue, and try to form a suitable style for the latter.

In the real instrumental fugue it will be allowable to go far beyond the limitations of a simple and properly vocal style; the style may be more complicated and the successions of harmony may be chosen with greater freedom, without spoiling the effect in performance. On this point much will depend on the form of the theme and, if that is simple, on the form of the countertheme. Though the fugues of the "Well Tempered Clavichord" will be of value here as models for imitation, it is now time to also study the works of our better modern composers, as the fugues of Mendelssohn (Op. 35, 37, 65), and of Schumann (Op. 60, 72, 126), so that the student may become acquainted with modern methods of expression, and in this way gain independence in his own work. By playing these over attentively and repeatedly, supplementing this by a careful perusal of them and a close study of their internal structure, a competent student will very soon possess abundant material, and although imitation may be seen in his attempts, without which no composer can form himself at first, this material must still be at his command when he has gained independence, and it is with this knowledge that he is first prepared to seek for new ways.

[The study of Klengel's canons and fugues is also earnestly recommended. Tr.]

CHAPTER XX.

C. The Free and Most Developed Form of Fugue.

This species of fugue, which naturally often occurs in practice, is not distinguished from the preceding kinds in its treatment and application of the theme—excepting perhaps in this, that the method of employing the subject and answer, by which they appear alternately in the same voice, is no longer so strictly observed,—but, as the general form of the piece is larger, the plan of the modulations will be more extended, and other elements may perhaps be admitted which, strictly speaking, do not belong to the fugue itself.

To these belong, especially,

(1) *long and independent interludes,* and

(2) *codas that are worked out at length in a perfectly free manner.*

The long and independent interludes or digressions are mostly formed out of new motives more or less analogous to the theme, and are treated in canon or contrapuntally, or may even be written almost in the free style. They generally begin after one of the final cadences previously mentioned, and afford a pleasant variety if they appear at the right place, by this means causing the subsequent entrance of the theme of the fugue to stand out the more strongly. There are no examples of long interludes or digressions to be found in the fugues of the "Well Tempered Clavichord," but they often occur in the longer organ fugues by Sebastian Bach. These interludes are less frequently found in the better fugues of modern composers. (In the *A*-flat major fugue of Mendelssohn's 6 fugues for piano forte (Op. 35) there is a long and independent interlude, which is later combined with the first theme).

But all the more frequently do we find free and elaborate codas, which appear in the works of Bach rather in the manner of freely worked out cadences, and in later works sometimes in a form so extended that we only feel in them the force of the climax, the thematic work that precedes serving merely as a foil to this. Now although it cannot be denied that the effect aimed at in this is artistic, we still cannot but recognize the pure taste of a time which knew how to prize the value of clever work for its own sake.

We meet codas of this kind worked out in various ways; the contrapuntal leading of the voices is either given up, or is made subordinate to the harmony, while it is only now and then that we find portions of the previous leading theme lying at the foundation of all, or serving as outline.

There is no need of citing special examples here of this kind of fugue; let it suffice for us to refer the student to the final fugues of large vocal compositions, of modern oratorios, for example, and to instrumental fugues by Mendelssohn, Schumann and others. Of these we may particularly mention the last of the six organ fugues on the name *Bach* by Schumann (Op. 60), * as showing grandeur in design and an effective working out of a coda.

CHAPTER XXI.

Of the Methods of Sketching a Fugue.

Now that we have given as complete a statement as possible of the simpler form of fugue, and before we proceed to an explanation of its different varieties, it may not be amiss to say something more with regard to the way in which a fugue is sketched and composed as a whole.

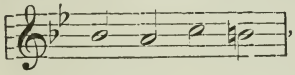
We have hitherto always given our exercises in a complete shape, since it was important to obtain an accurate survey of everything in a fixed and given form, and to see that deficiencies should not arise, which the beginner might find it hard to make up later, or which might make him uncertain of his ground.

Since every person of practical experience will have his own method of working, according to his habits or individual needs, which it might not suit any one else to imitate faithfully, it will be best in what we next say to merely call attention to general methods of work, leaving them to be tested by the student himself.

Without, therefore, proceeding to discuss any special peculiarities in the sketching of a composition—here of the fugue in particular,—which, if we may be allowed the expression, are drawn from the secret workshop of the artist, attention will be paid to two methods of work alone. The first of these will be,

the composition of a fugue by means of a complete and simultaneous working out of all the voices that take part, by which means the movement of the piece is made stirring and animated; and the second,

to first fix the leading features and the course taken by the whole composition, by writing down the most necessary hints as to the entrances of the voices with the theme, as well as the entrances of other motives, leaving special treatment for a subsequent time.

* B-A-C-H  , since *B* flat is called *B* in German, and *B* natural *H*.

Each of these methods has its advantages, and its disadvantages as well, and must be examined from both points of view.

Take the first: if the part which is already treated completely at length be such as to always give us its real expression, which lies not merely in its separate portions, but in their effect as a whole, in that case the *conditions limiting* that which follows it, the various points at which the further development is to begin, will be placed clearly and fully before us. This is a great advantage, since, the ways of developing a piece being endless in their variety, the points at which we may begin the treatment again may differ just as greatly. Now these may be much more easily sought for, recognized and used in a natural and, to a certain degree, logical manner, in a piece that is already completely worked out. Even as regards the merely mechanical and technical part, the complete statement of the chords, for example, will occasion and facilitate a more decided, necessary, and therefore natural sequence of harmony than in a case where everything is uncertain, and the places of entrance are chosen at random, or in a connection that is really well considered, but, for various reasons, cannot be retained in the complete treatment that follows.

But this method of working has the disadvantage that, our attention being directed to the perfection and improvement of every portion and every bar, the form of the whole may easily be injured, since the relations of all the parts thus *arise less from a necessary sequence and as conditioning the form of the whole*, but much rather appear as *accidental groupings*, which may easily be opposed to an artistic presentation of the whole. But at all events it is necessary that during the work,—of whatever kind it may be,—our attention shall be kept constantly fixed on the form of the whole, which can only be called good and, in one word, artistic, when the different portions stand in a right relation to the whole and to one another, so that they appear as necessary parts, in which superfluity and deficiency are nowhere felt.

But the second method will be the surer, if a complete and perfect whole be the thing chiefly kept in view. We first determine an outline of the principal features of the whole composition, without hampering ourselves by undertaking a complete treatment, which may be done later.

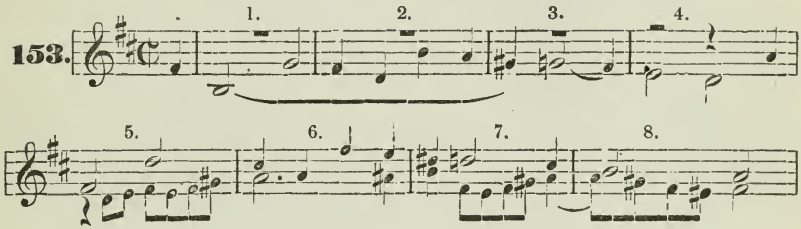
Applying the second method to our fugues, we find that it will be substantially as follows: in the first place, all the entrances of the theme are to be noted down, but of the accompanying voices only that one which is needed for determining the harmony and modulation; the counterthemes are also to be indicated, and such digressions as are

needed to make the whole connected. How much of all this is to be noted down at first cannot be exactly fixed, and will depend on what may be necessary for deciding the progressions of harmony, and for determining the strettos and the imitations of the motive, and also for assisting the memory.

No special examples of the first method are needed, but a statement of the manner of dealing with the second will not be amiss.

After choosing the theme, we must first proceed to form the answer and the complete countertheme. We select the following theme:

153.



Although the second answer (third voice) might enter immediately, the change of keys will be better effected by a digression, as it would otherwise have to be made too hastily. We therefore continue as follows:

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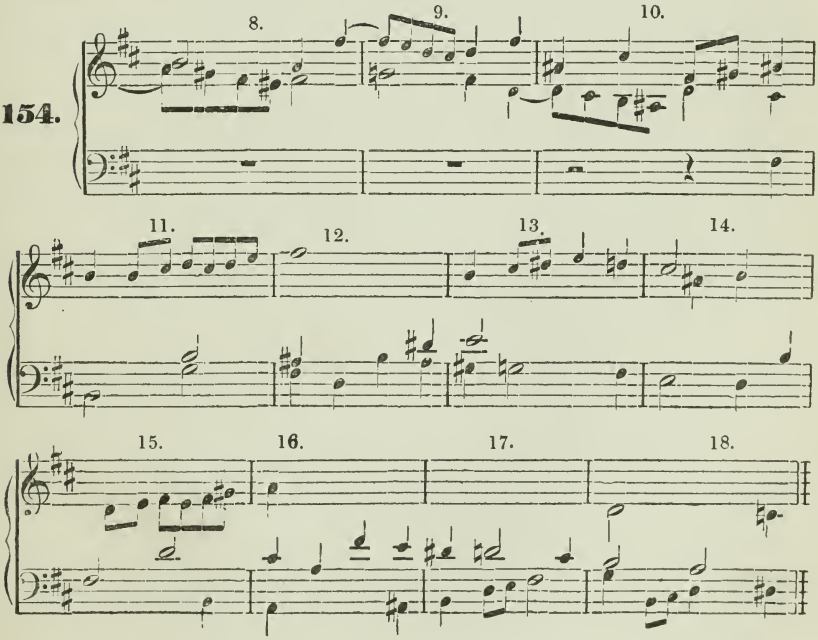
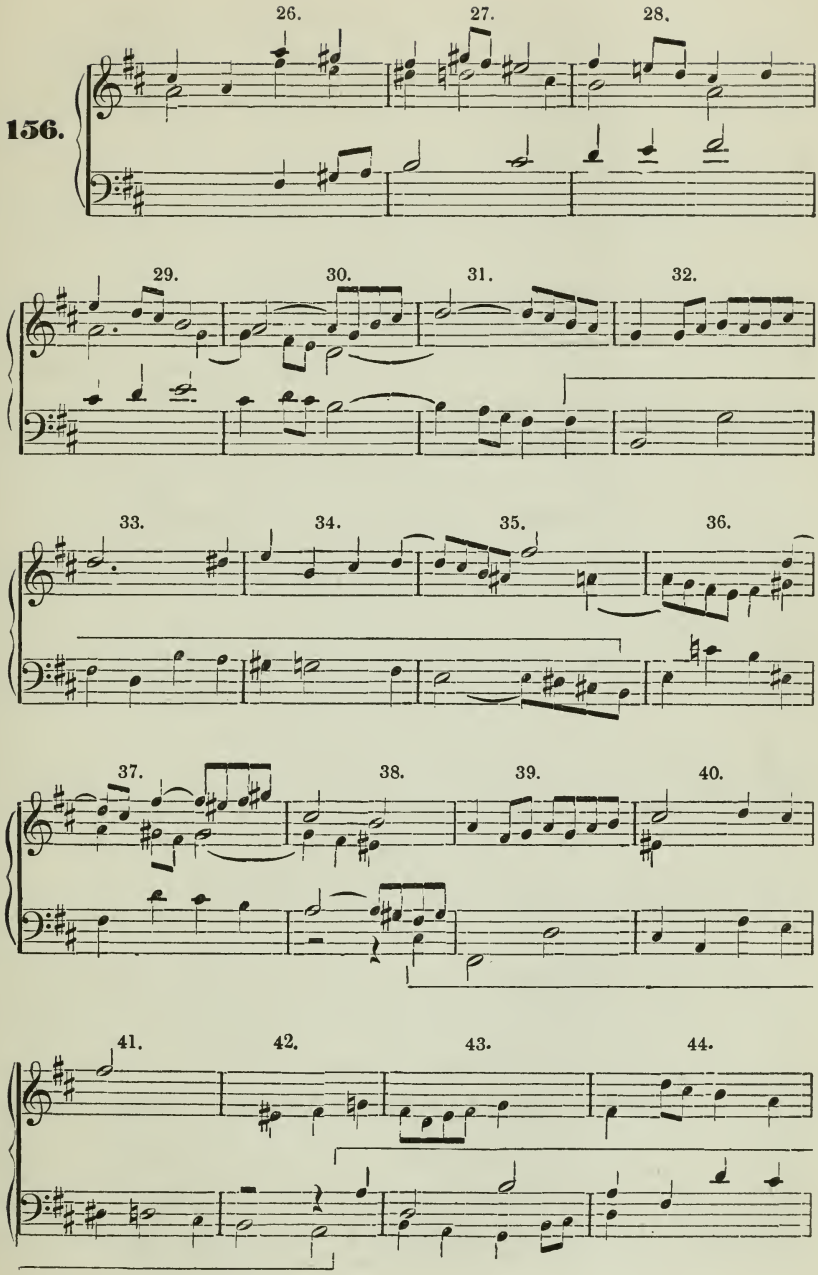


The figure of the countertheme in eighth notes in bar 8 furnishes the motive for the two bars of digression, which quietly bring us back again from *F*♯ minor to *B* minor. Nothing need be said about the entrances of the bass and tenor. The end of the theme, in bar 18, is not formed in *F*♯ minor as before, but hints at a further continuation. This can here be nothing else than a digression, as there is neither opportunity nor necessity for introducing the theme. The first treatment may be here brought to a close, and we will proceed in our sketch in this manner:

154.

In continuing the digression, we at first make use of the short motive in eighth notes found in the bass of bar 18. From this is developed in bar 20 the longer motive, which is formed like the countertheme in bar 5, and appears in imitations in all the voices. With bar 24 begins the second treatment of the theme, the answer being made by the alto.

From this point we continue in the following manner: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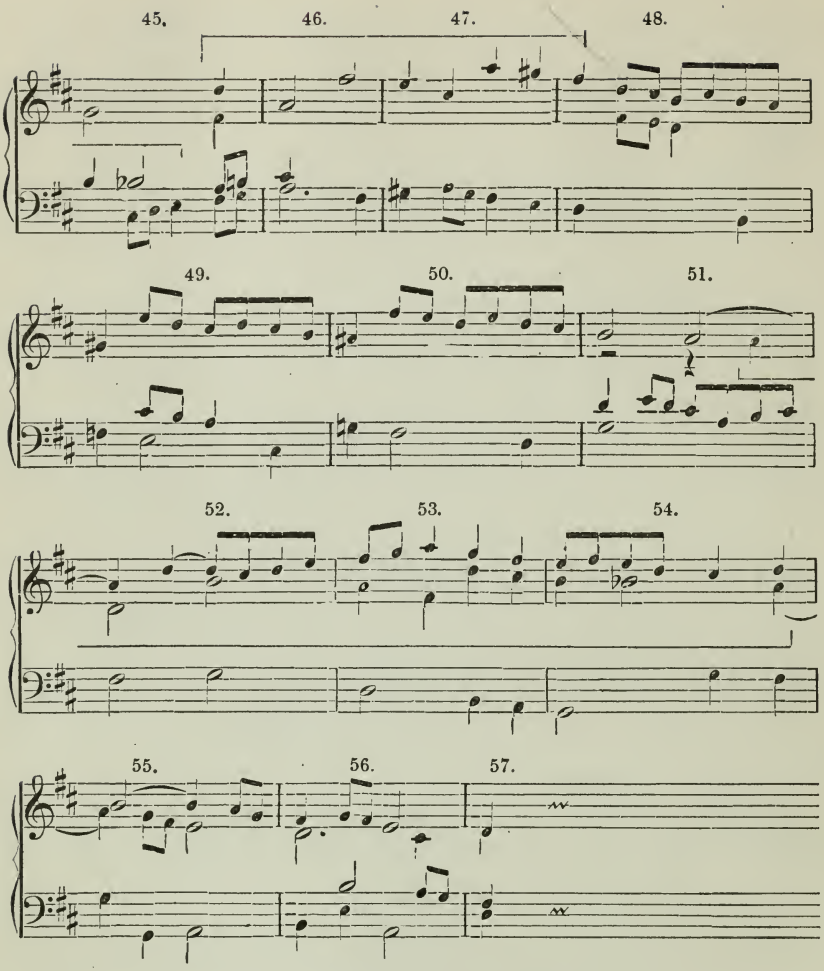


These bars contain the sketch of the second treatment of the theme. The alto begins it in bar 24 as answer, in its original position (*cf.* bar 5). After a digression constructed out of the short motive of the soprano in bar 28, the tenor follows at bar 31 with the subject, still in the leading key. It breaks off at bar 35 before the final note, substituting for the latter the motive of the soprano, and the digression (bars 35–38) brings us to the entrance of the bass. The beginning of the theme now consists, not of the plagal interval *b-f*♯ of the answer, but of the interval *c*♯*-f*♯, which introduces the key of *F*♯ minor more decisively; in other respects the theme remains just like the former answer.

As the fugue has thus far moved constantly in the principal keys, with but slight deviations, it here—at bar 42—takes a different and decided turn with the end of the theme in the bass: the tenor begins the theme with *a-d*, and consequently passes into the relative key of *D* major. The soprano follows before the end of the theme—bar 45—as answer, also in *D* major; it however breaks off with the theme at bar 48 and, taking the figure of the countertheme—bar 5—in inversion, introduces a digression, which gives us the alto again in bar 51 as subject in *D* major and carries this out to the end, being followed by a perfect cadence in *D* major.

Looking over the above examples we find that the key of *B* minor is retained through both treatments, with a few brief exceptions, and that it is only towards the end that a decided change takes place to the relative key of *D* major, by which, in fact, opportunity is given for introducing a perfect cadence. By this arrangement, and especially by the cadence in *D* major, we are notified of the conclusion of of the first part * of the whole fugue, and shall be obliged to place that portion of it which yet remains to be sketched in right relations with the latter, both as regards change of keys, and its development and length as well.

But as our object was here only to show the method of proceeding with such sketches, as has been shown at sufficient length in the above examples, we will stop here, and not give the treatment of the second part, nor the conclusion of the whole fugue.

CHAPTER XXII.

The Double Fugue.

By Double Fugue is meant one which is composed on two fixed themes.

Two of the most important of the different ways of employing the two themes will receive particular attention, as being the most frequently used, other subordinate methods being only referred to incidentally. Either

(1) *both themes are employed simultaneously, from the very beginning and, with few exeeptions, are always kept in combination,* or

(2) *they are treated, at greater or less length, separately and alternately, and are not used in combination until the last part of the fugue.*

* "Part of the fugue" must be distinguished from "treatment of the theme."

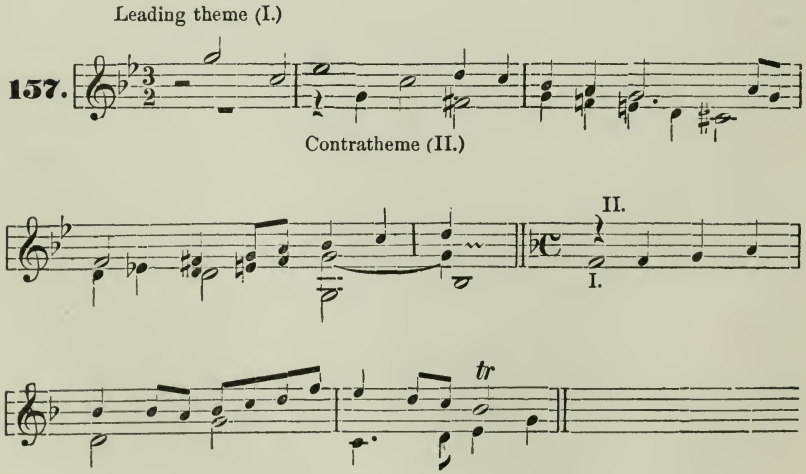
It is necessary to employ double counterpoint in the octave in both methods, on account of the change of the voices (in position, &c.) in the delivery of the two themes.

In the first kind the double fugue will be recognized immediately, since the theme and contratheme [see below] enter at the same time, while in the second kind it is first announced by the subsequent addition of the second theme. Each has its special advantages; the one, in that it forms two different musical thoughts, which both excite interest alike, into one whole composition as a unit, a thing which is only lost sight of in special cases; the other, in that it unites the two themes after they have been developed separately, and makes their meaning more clear and important through their relations to each other, thereby producing a climax.

One theme will always be the more prominent, for which reason it is called the leading theme (*Hauptthema*); the other is called the contratheme (*Gegenthema*), but this is not to be confounded with the *countertheme* (*Gegensatz*), which indeed, as we have previously seen, may be used in the simple fugue recurrently in connection with the theme. See No. 148.

We first consider that form of double fugue in which *theme and contratheme enter together at the same time.*

Although the two enter together, the main theme is generally introduced first, being followed by the contratheme after one or more rests, they being separated and made the more prominent by this means, for example:



Care must be taken in the invention of the two themes, that they shall be different in character; this is generally brought about by making them different in their movement. Similar motion is to be avoided as much as possible, as are also parallel progressions and continual repetitions of notes of the same value; the expression of the counterthemes may also be used for this end. If, for example, one theme is quiet and earnest in its movement, the second may be animated and cheerful, which brings us back again to a difference in form. In the last case the contrasting expressions must naturally not be contradictory, but only such as to bring the theme into due prominence.

With regard to the mechanical construction of this kind of double fugue, it is to be noticed that the voices must be so arranged in the first treatment that each of them receives both themes. They may therefore enter first in the following manner:

		First Subject.	First Answer.	Second Subject.	Second Answer.
Theme	I.	Soprano,	Bass,	Tenor,	Alto,
Theme	II.	Alto,	Soprano,	Bass,	Tenor.
———	I.	Alto,	Soprano,	Bass,	Tenor,
———	II.	Tenor,	Alto,	Soprano,	Bass.
———	I.	Tenor,	Bass,	Soprano,	Alto,
———	II.	Alto,	Tenor,	Bass,	Soprano.
———	I.	Bass,	Soprano,	Alto,	Tenor,
———	II.	Tenor,	Bass,	Soprano,	Alto.

There are yet other arrangements of the voices possible, but those given above are the best and most common. In making our choice we have only to see that

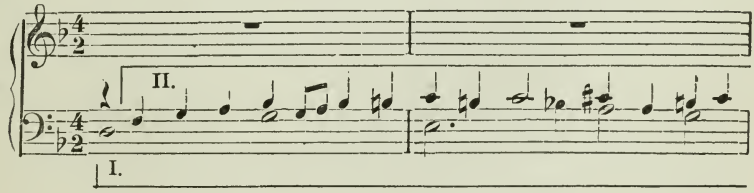
(1) *the first two voices are not too much separated from each other* (*in pitch*), and that

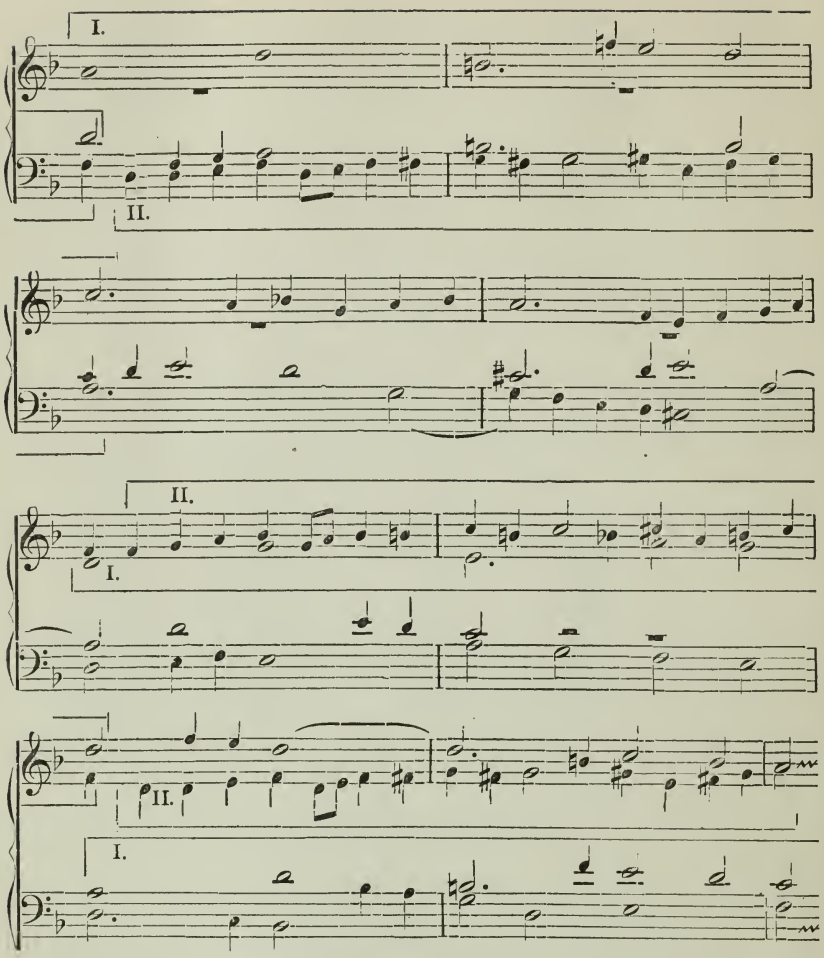
(2) *the voice which has charge of the first, or principal theme, is not one that has had the second theme immediately before.*

We shall, moreover, be restricted by the general considerations previously noticed, which have to do with the position and compass of the theme.

The method of introducing the themes is exhibited in the following example:

158.



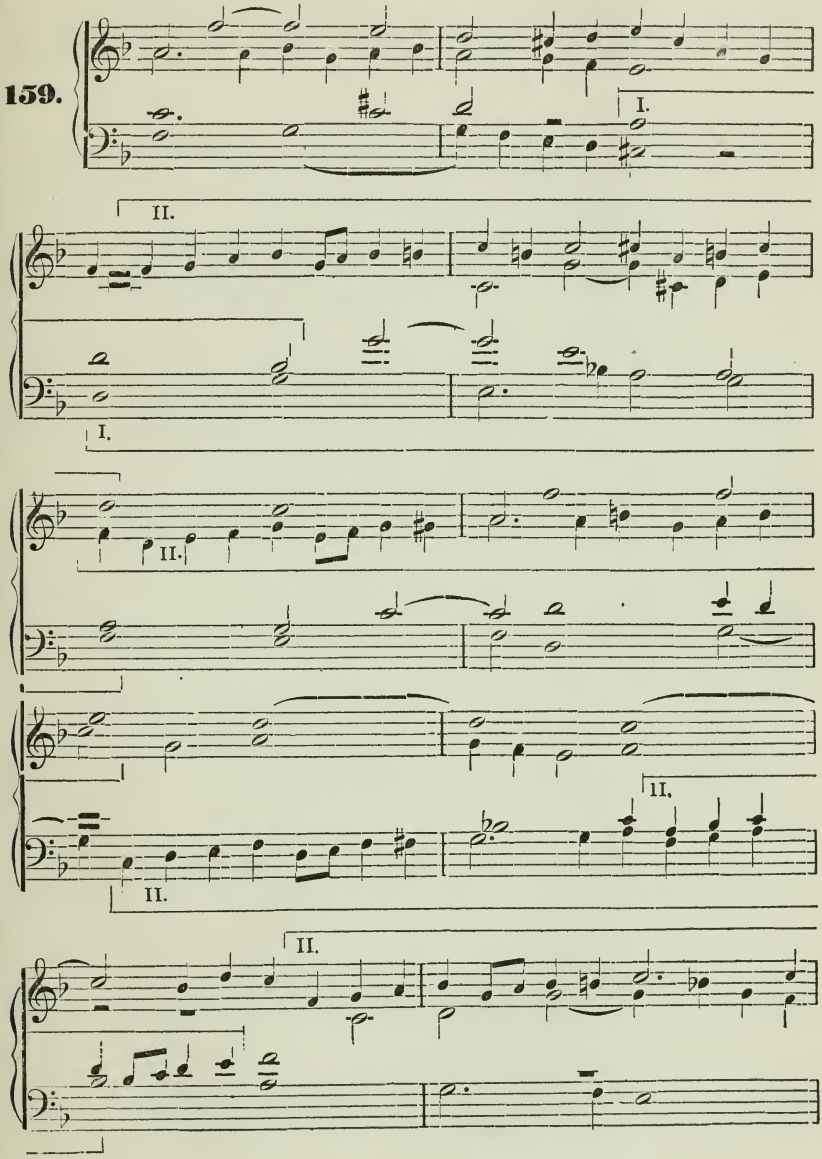


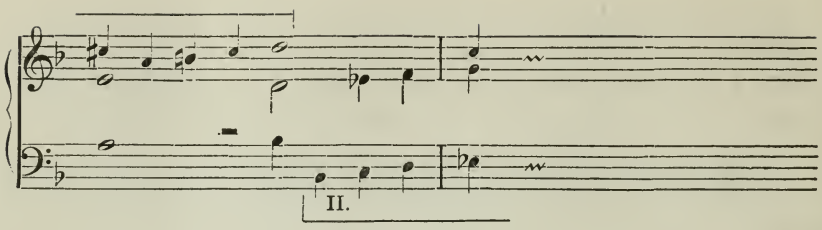
The entrances of the voices here follow the arrangements given above. In bar 5 a short digression of two bars' length is introduced, leading to the entrance of the alto. It should also be remarked that the inharmonious cross relation (*b* flat-*b* natural), which occurs in the delivery of the principal theme in bars 9 and 10, could not be avoided.

Now although the rule, that both themes are always to be kept united in the double fugue, fixes its character and for that reason must always be kept in mind, an exception may still be made, and one theme carried on alone at certain places in a long fugue,—especially if we desire to continue in a more animated style. This is the case with the principal

theme when strettos are to be introduced, which very often cannot be brought into combination with the contratheme; and with the contratheme, in order to form digressions. To show the application of the latter, we will continue the above composition, in the following bars:

159.



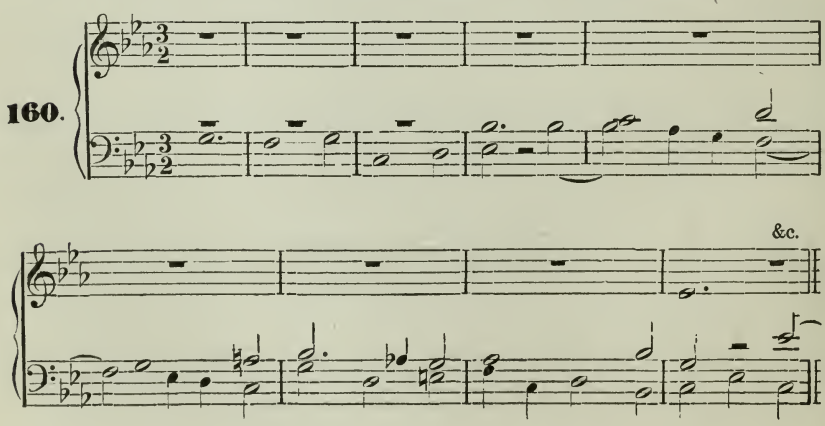


Should the above be sufficient to indicate (beginning at bar 5) how the second theme is treated in the construction of digressions, it need only be added, that the two themes ought not to be separated for too long, but must be reunited at some prominent place, this being best done by a cadence. The common rules of musical form generally, and of fugue in particular, are also in force so far as they have to do with the technical and æsthetic requirements.

In the second kind of double fugue the first theme is introduced alone in all the voices, as in any simple fugue; then follows a longer or shorter treatment of it, which is best ended by a half cadence, if the second theme begins again with the fundamental note of the leading key (the tonic); a perfect cadence in the key of the fifth may also be used, especially if the second theme begins with the fifth, or even if its answer first enters with that tone, for we can here begin quite as well with the answer as with the subject. We may also find a perfect cadence in the leading key in this place, though that will always divide the different parts very decisively.

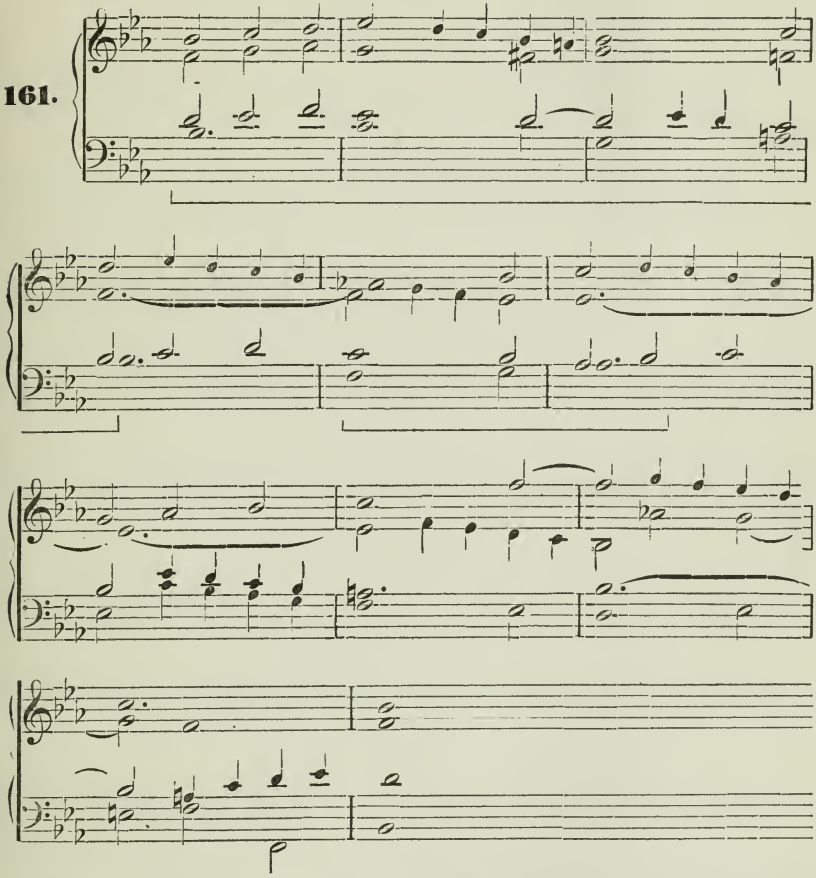
The method of the first treatment is shown by this example.

160.



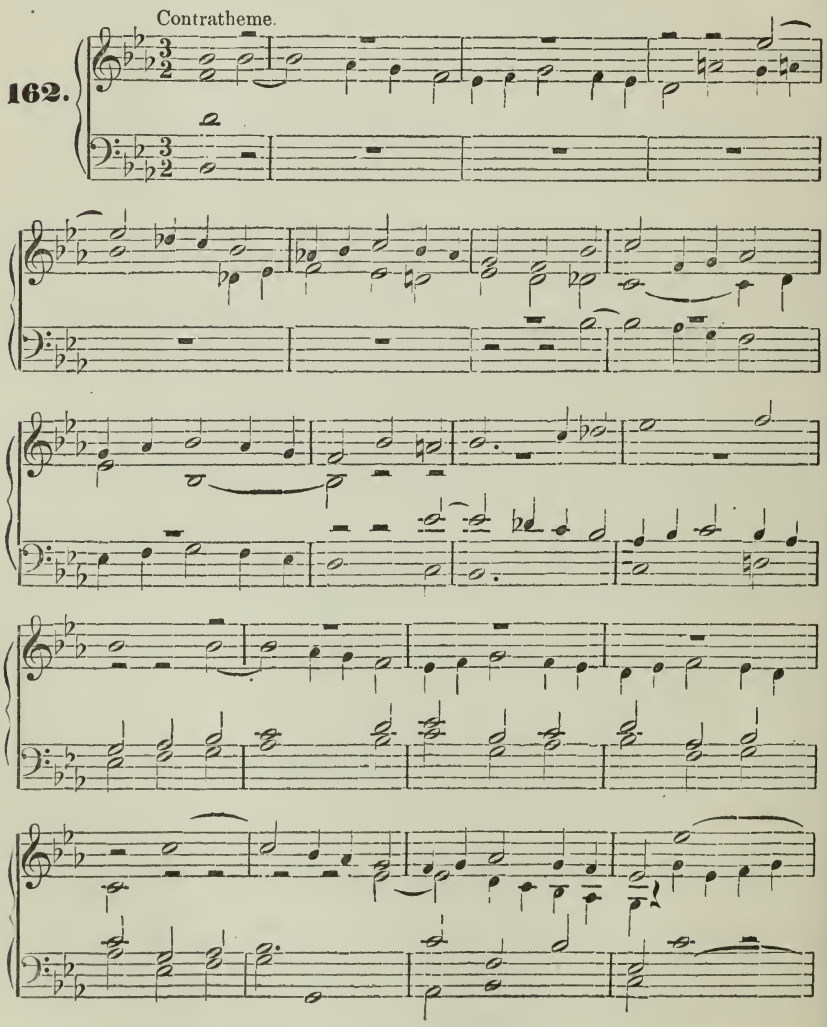
Since the first part is in no way different in its form from what it would be in a simple fugue, we may here merely add its conclusion. In this we assume that, after its first entrance in all the voices, the theme has appeared once more in some, perhaps in all of them, (this being, indeed, desirable on account of its brevity), and put the ending in the following form, beginning with the last entrance of the bass:

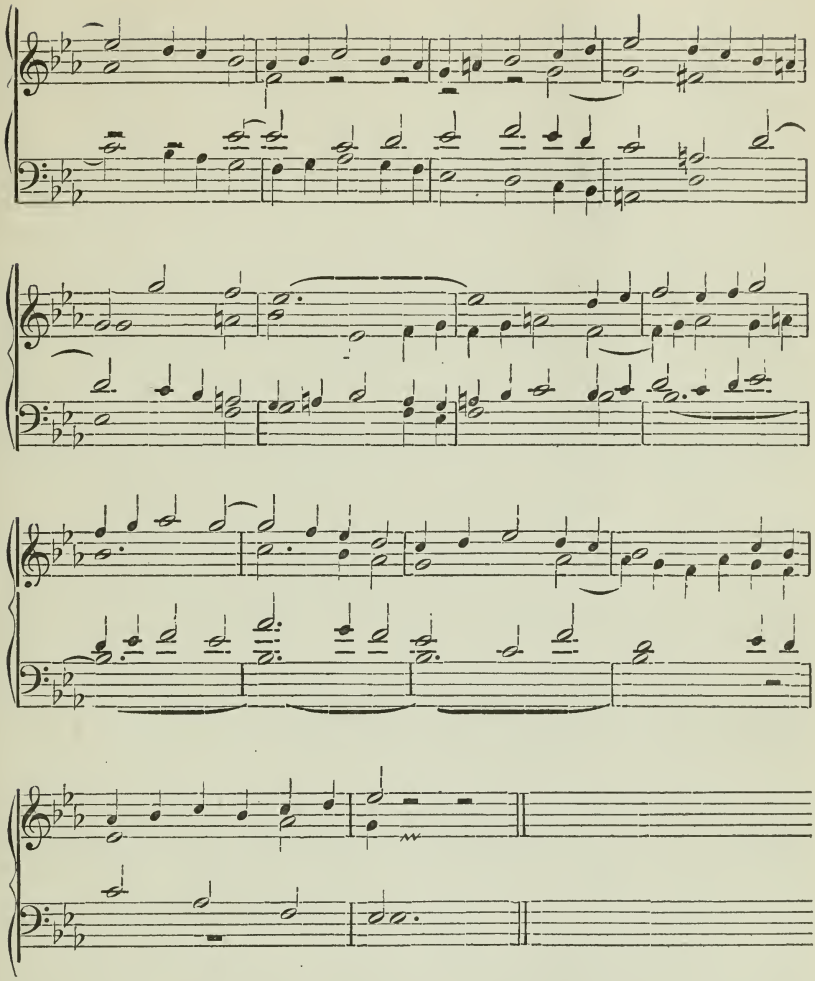
161.



Our example is like the first part of an ordinary fugue in form, which ends with a perfect cadence in the key of the fifth. The countertheme is recurrent in the first introduction of the voices, as, indeed, we already know, and the only fault that could be found with it here is that it is too much like the contratheme that follows later, in consequence of which the latter does not appear especially prominent.

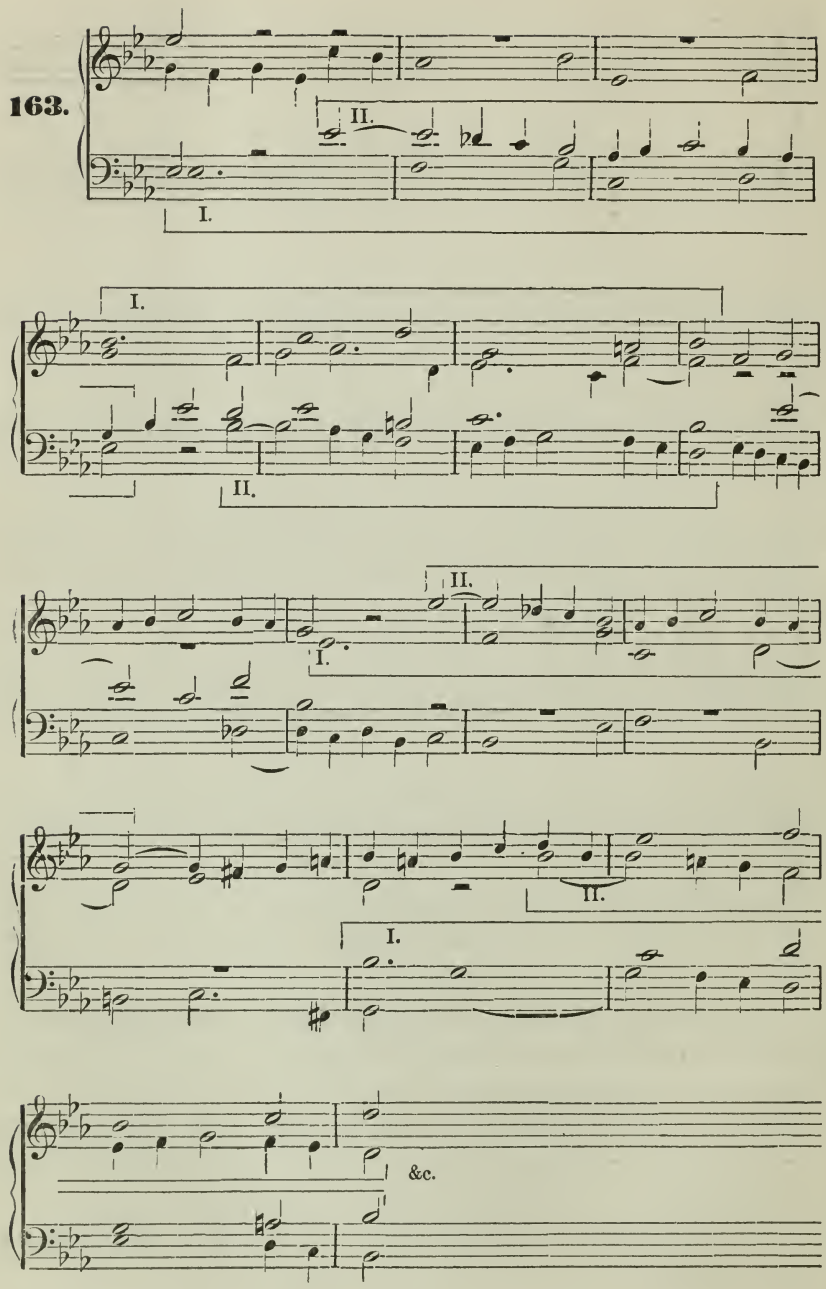
The contratheme is likewise introduced in the same manner as at the beginning of a fugue, excepting that it is not necessary to retain the first arrangement of the voices previously used; it is consequently treated briefly, the length of the treatment being dependent on the proportions of the whole; after this the two themes will be combined, this being done either after or in connection with a corresponding cadence in the leading key. On account of the importance of the matter we will here show how the second theme is treated:





This also does not differ from the beginning of a simple fugue, except that it naturally announces itself as the *subordinate* theme, through its being placed *after* the first theme, and, on account of its brevity, and especially through its decided inclination to the leading key at the end, can have no intrinsic value alone by itself, but causes us to expect a climax, which we now obtain by adding the first theme.

We will also give a few bars, to show how the two subjects (themes) are combined :


163.
I.
II.
I.
II.
II.
I.
II.
I.
&c.

The two themes here again enter with regularity in all the voices in the leading key, though this is not necessary, as other keys might be employed in this place quite as well, and even better in many cases, since the themes have been already introduced twice in the same manner.

In planning a double fugue of this kind, the following points must be observed:—

(1) *The two themes must be invented together*; for their combination constitutes the very essence of the double fugue. In doing this we must see that the second theme does not serve merely as a harmonic countertheme to the first, but possesses independent value of its own, in order that it may be capable of treatment,—and that it is metrically and rhythmically different from the first theme, but at the same time also fitted for use in double counterpoint;

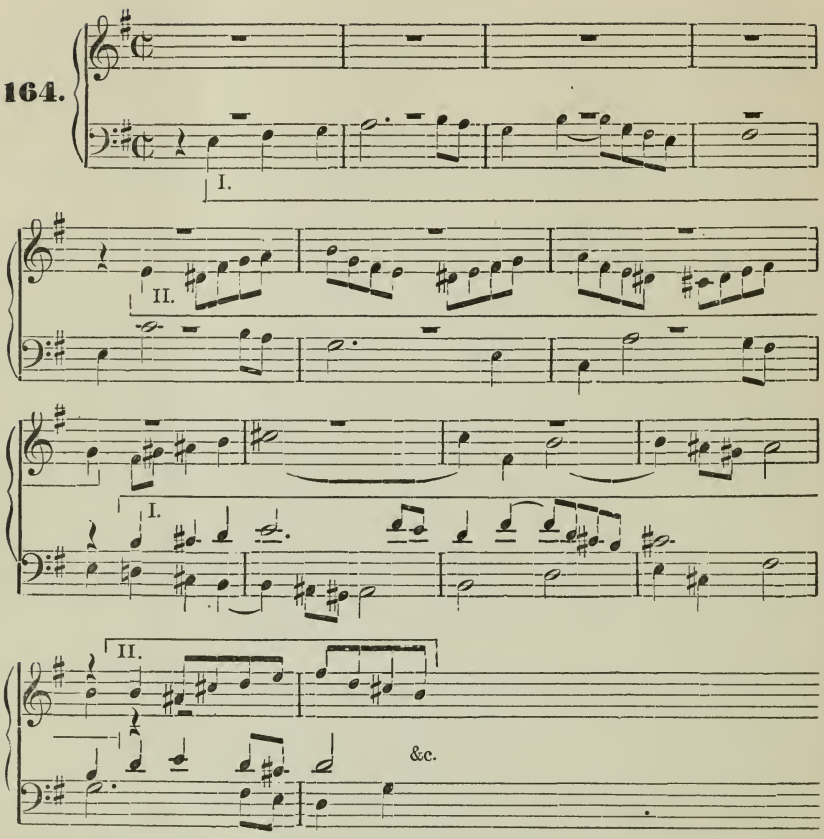
(2) *that the three chief divisions of the fugue stand in the right relation to one another*, and that none of them is too much extended and developed, or, on the other hand, disproportionately short. The third part of the fugue can be made the longest since, as a general thing, a large composition requires its concluding portion to be worked out at some length.

OF SOME LESS USUAL FORMS OF DOUBLE FUGUE.

In the above are explained the two most essential and important, and therefore most common forms of double fugue, and a brief mention will now be made of some others which are but seldom used. They differ only in the manner of introducing the themes. If we are to recognize different kinds of double fugue according to the extent and position of the two themes, and according to the resulting differences in the arrangement of the voices, it will hardly be worth while to make special classification. It is enough if we know that differences may exist in the arrangement of the voices as well as in the manner of entrance of the two themes, the only important point being *that each voice shall really get its share of both themes.*

There is still to be mentioned a special kind, subordinate to the first explained above, in which the two themes do not appear together at the very beginning, but in such a manner that the first is carried through completely to the end in one voice, and is then immediately followed by the second in another voice. In the next example we have the beginning of such a fugue:

164.



After the soprano has finished, the alto would follow with the subject of the first, and the bass with that of the second theme, and last of all, the answer of the first theme would be given by the soprano and that of the second by the tenor.

It is easily seen that the first treatment of the themes will in this way appear in a very extended form; this may, however, be counterbalanced by afterwards combining them, for which reason they naturally must be invented together.

A special variety of the second class of double fugues quoted above would be this: for the contratheme, with which the leading theme can be directly combined, to be brought in immediately after the introduction of the latter in all the voices and before it is treated any further. This would be an abridged form of the fugue explained above, and requires no further explanation.

CHAPTER XXIII.

The Fugue with Three and Four Subjects.

In the fugue with three subjects (themes) we have to do with *one leading theme*, and with *a first and second contratheme*, all of which are combined together. It will be inferred from our previous explanation of the double fugue that attention must be paid to triple counterpoint in inventing these themes, on account of the various positions that they occupy with regard to each other.

As for the method of development, the most usual is that in which all three themes appear together at the beginning, since the second way, by which each of them is first treated separately, makes it necessary to write at too great length. Examples of the latter kind may, however be found, as, for instance, the great five-voice organ fugue in *E* flat major by J. S. Bach (Vol. III., No. 1 of Bach's organ compositions), but in the third part of this, as a general thing, two themes only are combined. Still other forms may also be used; for example, two themes may be treated alone, and afterwards combined with the third.

The first entrance of the voices may take place in four-voice fugue in this manner:

	First Subject.	*First Answer.*
Leading theme:	Bass,	Soprano or Tenor.
Contratheme 1:	Tenor or Soprano,	Bass.
Contratheme II:	Alto,	Tenor or Soprano.
	Second Subject.	*Second Answer.*
Leading theme:	Alto,	Tenor or Soprano.
Contratheme 1:	Soprano or Tenor,	Alto.
Contratheme II:	Bass,	Soprano or Tenor.

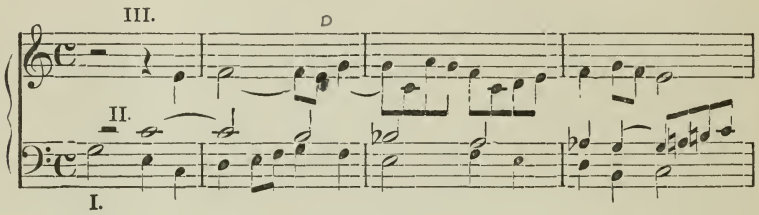
or as follows:

	First Subject.	*First Answer.*
Leading theme:	Soprano,	Bass or Alto.
Contratheme 1:	Alto or Bass,	Soprano.
Contratheme II:	Tenor,	Alto or Bass.
	Second Subject.	*Second Answer*
Leading theme:	Tenor,	Alto or Bass.
Contratheme 1:	Bass or Alto,	Tenor.
Contratheme II:	Soprano,	Bass or Alto.

Yet other ways may be discovered, but we will here pass them by, and may properly leave them for the student's investigation. The form of each will be determined by the extent and position of the three themes, provided that care is taken that *each voice shall really be given all three themes.*

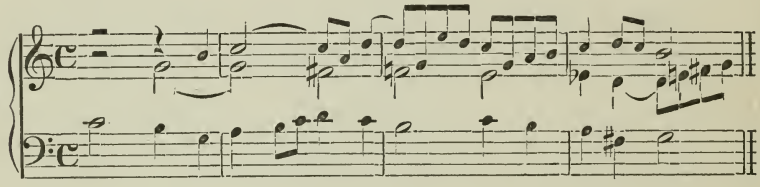
In planning a triple fugue we are first concerned with the construction of the three themes themselves and with their mutual relations. We may sketch them all three together, or one after another; not so much will depend on that point as on this: *that they shall be suited for inversion.* We will show the method of treatment by an example. Our three themes will come into combination with each other as follows:

165.



The ending is left undecided, so that we may be under no restraint in continuing from that point. These three subjects, which, by the way, are not very characteristically distinguished from one another, will as answers appear as follows:

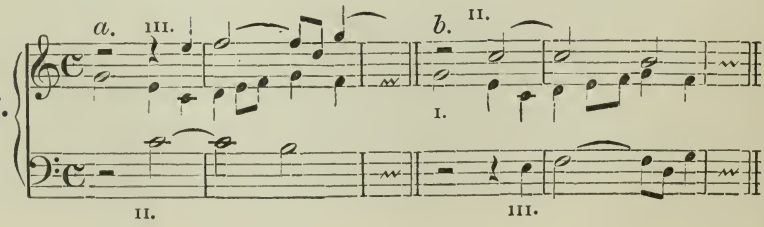
166.

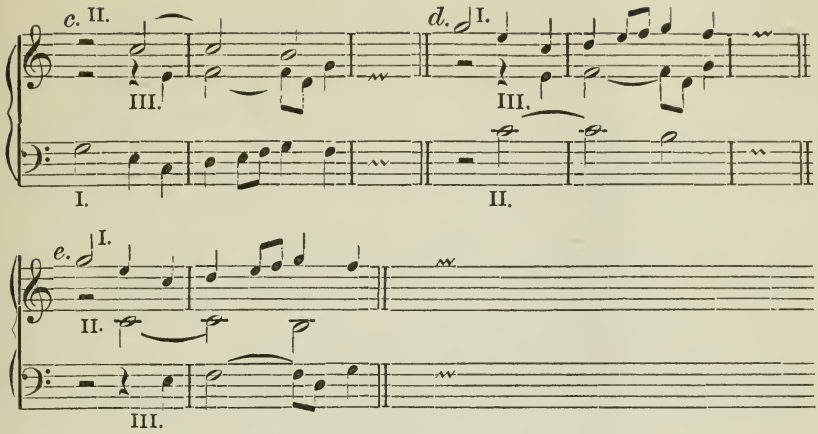


A slight variation is seen in the leading theme, but it is at the very beginning, and at a place where the other two have not yet begun. These last require no alteration.

After this we try to find out what inversions, if any, the three phrases are capable of. The beginnings of these inversions are here given, the themes being taken from No. 165.

167.

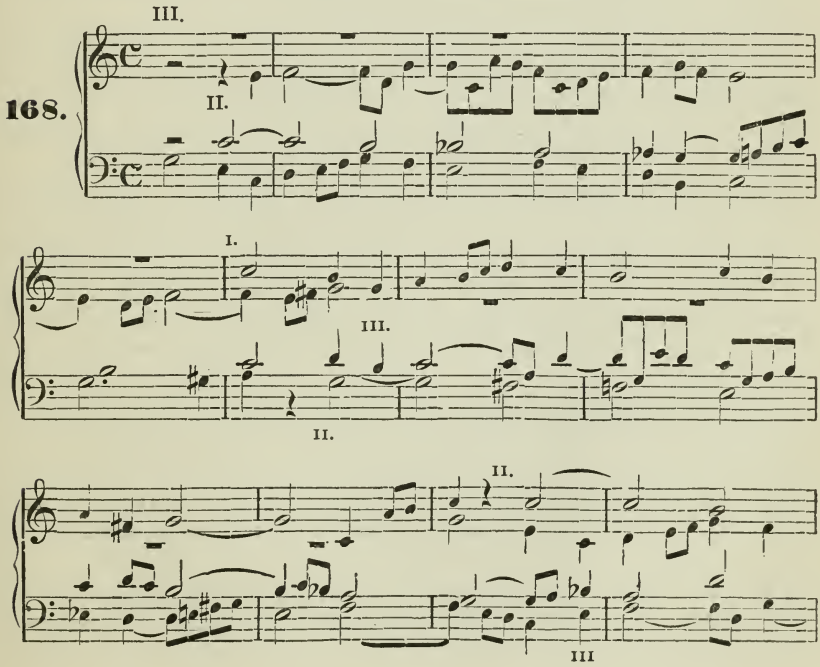


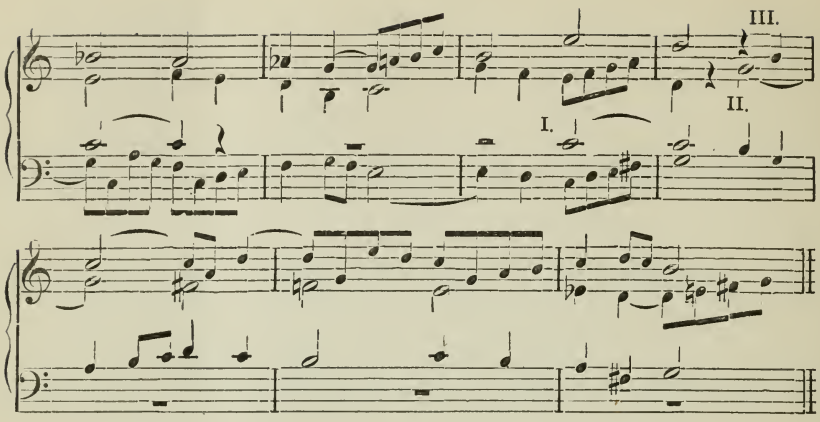


If we are convinced of the utility of most of these inversions, we can proceed to the real work of the fugue, which will present no more difficulty than any other double fugue.

Here also is shown the first entrance of the voices:

168.





In continuing our work, which will be done as in any other fugue, it will not be superfluous to remark that it would be neither necessary nor advisable to combine the three subjects throughout the whole fugue; they may just as well be separated at certain places, and one theme or another, whichever is best fitted for the purpose, carried on alone in the manner already spoken of in the double fugue.

We may finally observe with regard to the choice of the three themes, that in triple and quadruple counterpoint it will always be the case that one inversion or another results in an arrangement of the voices which gives little promise in its harmonic progressions; we should then be necessarily very much restricted in our first sketch, and should have to sacrifice a melodic form of the theme in other respects perhaps desirable. In such cases we must examine the themes carefully, to see whether the faults may not be remedied by a slight change, and if that is impossible, must then always choose such methods of introducing them as do not bring in these poorer inversions, since, as a general thing, it is very seldom that all the inversions are to be used, even in a long fugue.

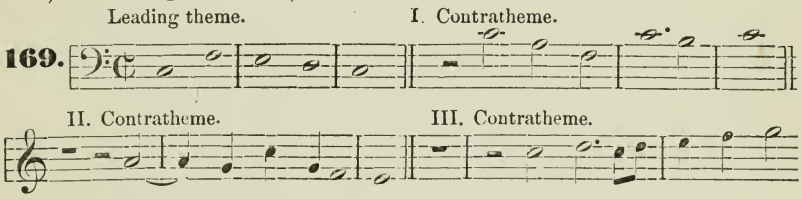
No double fugues, or fugues with three themes, properly speaking, are found in the "Well Tempered Clavichord," but those in which the counterthemes are closely connected with the theme, and repeatedly appear together with it, in the manner of double fugue, are very common. The only difference is this, that the counterthemes are not introduced strictly as subject and answer, but in other respects fugues of this kind produce pretty much the same effect as double fugues. It is a question that need not be answered here, whether a strict introduction of the themes is a matter of such importance that these fugues

must therefore be denied the name of *double fugue.* Thus the familiar five-voice fugue in *C* sharp minor (I. 4) is one of this kind with three subjects (in this sense) two of which are added later in the fugue in succession; and although this is not done in the way spoken of above, they are still so prominent and significant from their pregnancy and character, that they indisputably produce the same effect as any other triple fugue. If the distinction is to be made with strictness, we may class them in a mixed species. Besides this example, reference may be made to a beautiful free fugue with three subjects by Cherubini in his requiem, on the words "*Quam olim Abrahae.*"

The difficulties are multiplied in treating a fugue with four subjects. One who undertakes such a work and is interested in it will exercise and strengthen his powers, although in practice we may rightly put no very great value upon such extremely artificial and over-loaded work. Acquaintance with *quadruple counterpoint* and its use is the first requisite, the second being patience and perseverance in arranging all the possible inversions in accordance with the rules of fugue, and in combining them with one another.

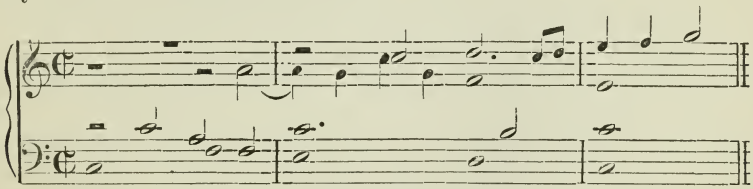
The themes best fitted for the solution of such a question are those whose compass and length are not too great, and which enter one by one; for example.

169.



They will be combined as follows:

170.



From this there are twenty-three inversions to be constructed, only a few of which should be employed. A fugue may readily be composed with the above as a foundation, which will satisfy all the requirements of a quadruple fugue, although indeed no especial value will be gained from the form of the themes. Instead of working it out we will rather turn our attention to the more important simple fugue with five or more real voice parts.

CHAPTER XXIV.

The Fugue with Five or More Voice-parts.

Five-voice part-writing has the advantage over that for more voices in that, while the harmony of the voices is fuller than in four-voice writing there is still left sufficient room for melodic movement; it is therefore also especially adapted for fugue. And though the five-voice fugue is naturally employed less often than that for four voices, it is still to be found in vocal as well as instrumental compositions, where it is desired to develop greater masses of tone. It is less frequently chosen for piano, but very often indeed for the organ, since its performance is rendered much easier by the help of the pedals. We possess many very fine five-voice organ fugues by J. S. Bach, those in the "Well Tempered Clavichord" being among the best of the kind.

The method of working out a five-voice fugue differs in but few points from that used for the four-voice.

Some care is necessary in the first introduction of the voices. Since two sopranos are generally used in five-voice composition (although two altos or two tenors may be employed quite as well), much will depend upon the theme, and especially upon its compass. The order of voices must be chosen in conformity with this, in order that the theme may not be placed too high or too low in the extreme outer voices. On this point greater freedom is allowed in instrumental than in vocal fugues.

If the compass of the theme is not too great, the following is a suitable order of entrance, (which may also be inverted):

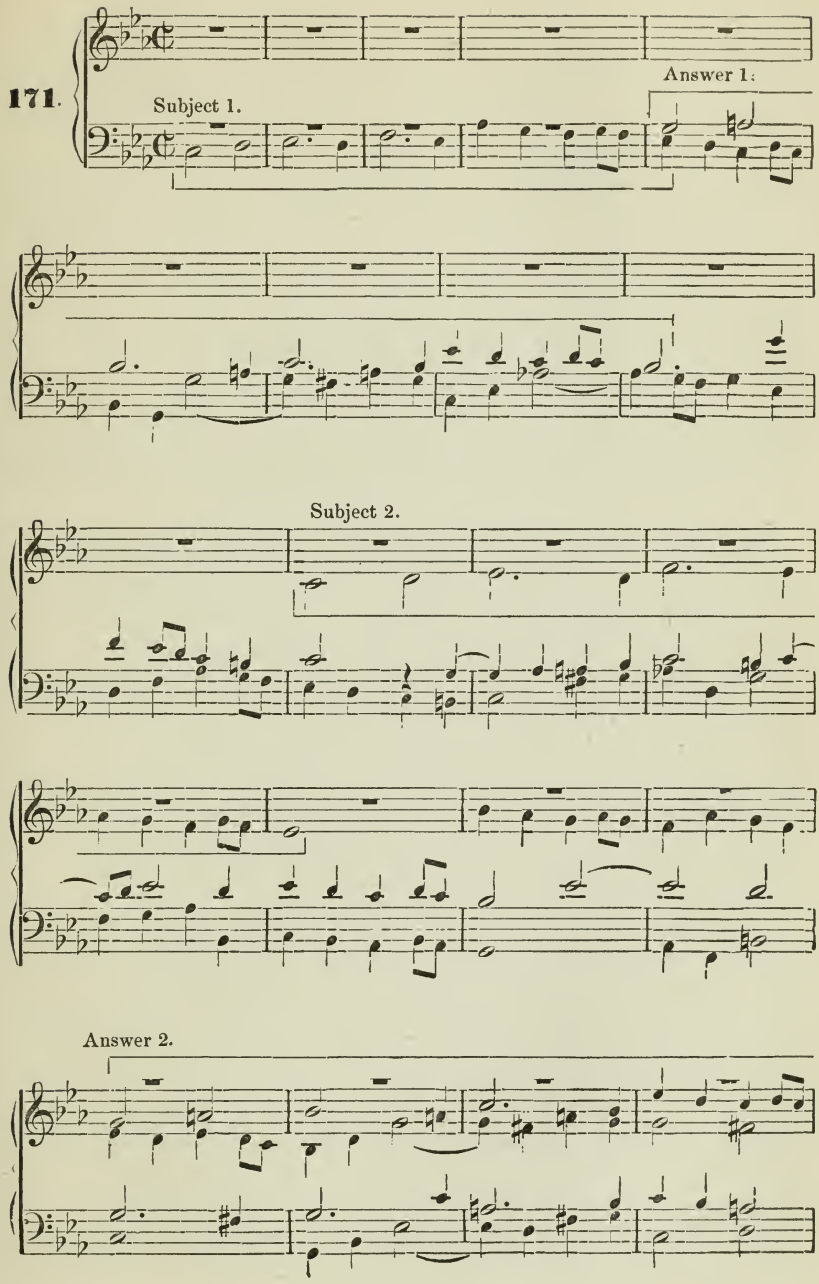
Subject 1,	Answer 1,	Subject 2,	Answer 2,	Subject 3.
Bass,	Tenor,	Alto,	Soprano II,	Soprano I.

If an inner voice begins, or if the compass or key of the theme does not allow the first soprano to go high, such an order must be chosen as will allow the first and second soprano to begin on the same note; they naturally must then not enter in immediate succession, but be separated from each other, for example:

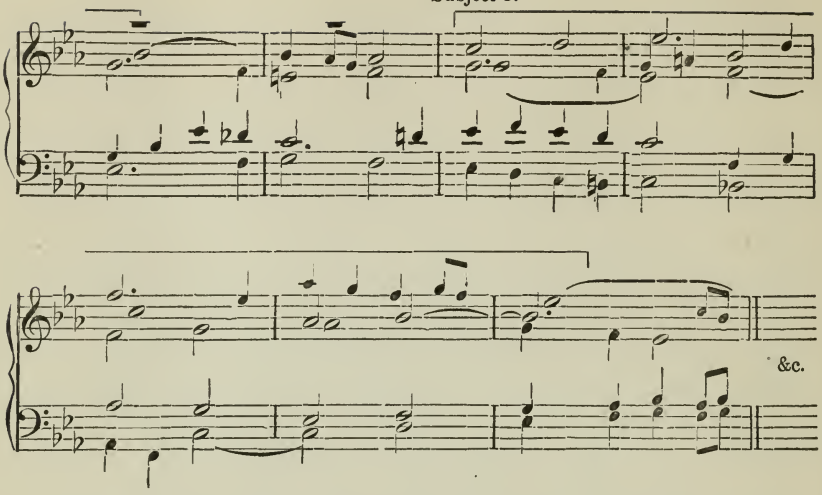
Subject 1,	Answer 1,	Subject 2,	Answer 2,	Subject 3.
Soprano 1,	Alto,	Soprano 2,	Bass,	Tenor,

and so on.

We will here show the beginning of a five-voice fugue, following the order of voices first given:


171.
Subject 1.
Answer 1.
Subject 2.
Answer 2.

Subject 3.



The composition assumes the five-voice form with the entrance of the first soprano. But it would be neither necessary nor advisable to retain this form throughout. It has already been mentioned that, at each new entrance of the theme, the voice that takes it must be allowed some rests beforehand, in order that it may stand out to better advantage. Abundant use may be made of this device on account of the number of voices employed in such compositions, so that a necessary variety may be obtained by continuing for some time with four and three voices, as well as a desirable climax by the use of the full number.

For further study we would refer to the often mentioned *C* ♯ minor and *B* flat minor fugues of the "Well Tempered Clavichord" (I: 4 and 22), as also to many of Bach's organ fugues.

Of the other kinds, those for six voice-parts might be useful for simple compositions, but fugues for seven voices are very seldom employed, while those for eight are used only with certain modifications. Since eight-voice polyphonic writing is generally employed only for sacred vocal works or for such as are very earnest in their character, we need only consider it as regards that object. The voices are commonly divided into two choirs, which alternate, and at some places appear together; but in this last case the real eight-voice treatment is frequently abandoned, on account of the excessive fullness and heaviness of the score; a part of the voices only being used in combination, the first and second bass, first and second soprano, for example. Now although this is often not applicable in the fugue proper, since it would thus lose

its distinctive character, the expedient of separating the choruses is yet made use of in such cases, one portion of the composition and one treatment of the theme being assigned to one chorus and another to the other, while single voices from either may be combined with the other, in order that the polyphonic character, on which almost everything depends, shall not be abandoned; in but few cases are both choruses allowed to work together with their full number of voices. By this means such fugues are made practicable, and the effect will be artistic if the work is done carefully and well, and if the masses of sound are in a manner distributed architecturally; for we no longer have a confused multitude of voices working together, but the eight-voice portion, with its various shadings, appears as the crowning climax of the whole composition.

We will in conclusion also observe that it is best for the theme and countertheme to begin together in the fugue for two choruses, and to write it as a double fugue, in order that the complete form may be indicated by this means at the very beginning, and that the piece itself may not be too much prolonged by the eight entrances of the theme.

Returning to the four-voice fugue, there are some special varieties of it left which must be explained.

CHAPTER XXV.

The Counterfugue.

(*Gegenfuge. Fuga al rovéscio, in motu contrario*).

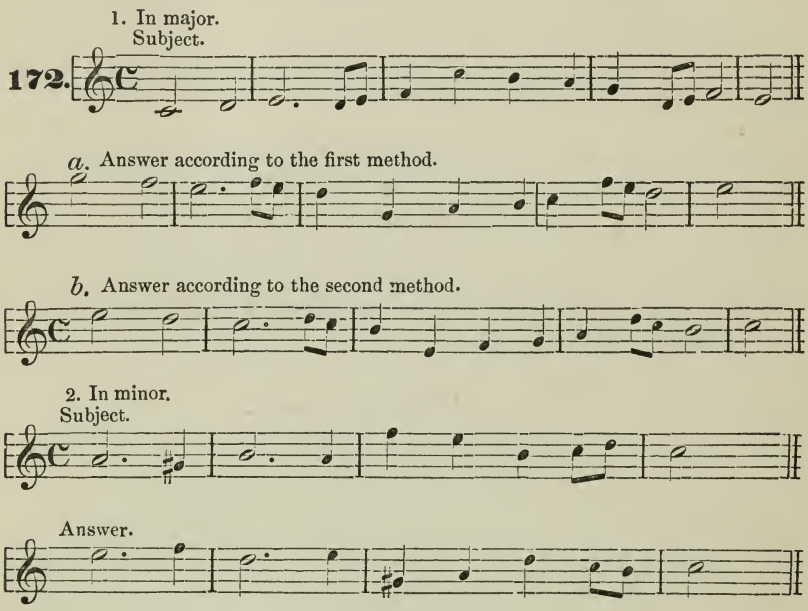
We already know how to use the theme of the fugue in contrary motion. This, as we have seen, may occur in any fugue at any suitable place (page 124), and so far would not require a special classification to be made. But it must be premised that we are here not concerned with that *occasional* use of contrary motion or inversion of the theme, but that there are fugues *whose distinctive character is determined by the contrary motion*, and in which it is the exception for an answer to be made to the theme in the regular way. As the first entrance of the voices and the first treatment of the theme in every fugue essentially determines its kind, so also will it be the case in the fugue in contrary motion, the name of "counterfugue" being thus justified.

The counterfugue is a form not often used, but from its peculiar character deserves to be more frequently employed. The way in which the reply made to the theme by the answer advances, so to speak, to meet the theme is very significant and may make the whole piece extremely interesting.

The answer to the theme may be made in contrary motion in two different ways:

Either by the countertheme on the prime and fifth in major and minor, by which method the imitations appear strictly in minor, for the most part, but not so in major; or by forming the contrary motion in the major by means of the scale given in the chapter on imitation. In minor the scale will agree with the first method.

This may be illustrated by some examples.



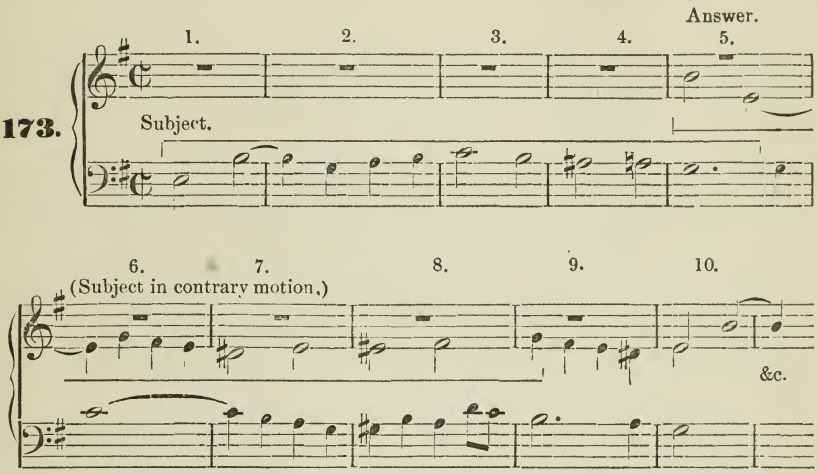
A comparison of answers *a* and *b* will show that *a* indicates that the reply is made from the interval of the fifth, as is usual in simple fugues, but does not imitate the subject strictly, while in *b* we miss what we are accustomed to in the simple fugue, in which the answer begins on the fifth, but in place of this, find the imitation given with strictness. The theme in minor satisfies both requisites, the answer beginning on the fifth, and being also in strict imitation. It therefore may well be the case that there are more fugues in contrary motion in minor than in major keys.

But however simple the process of forming this answer may be, it will still be found that some themes are not so well suited for contrary motion as others, for which reason we must proceed very carefully in

choosing them. We generally find the themes of fugues of this kind to be formed out of chromatic progressions, since these can be quite well and exactly executed in contrary motion.

On proceeding to the first introduction of the voices many peculiarities will be noticed, which will be illustrated by an example. We generally find the answer formed in this manner:

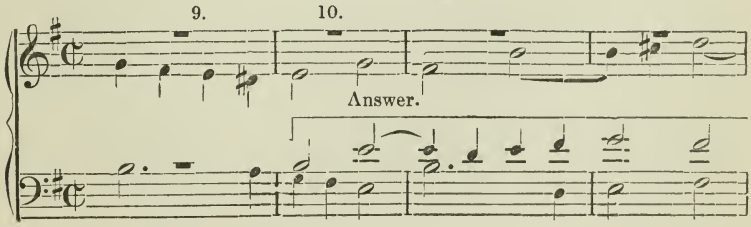
173.

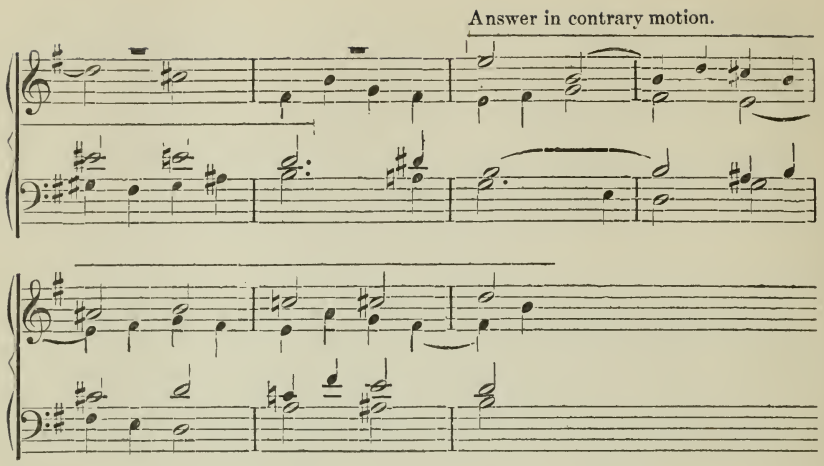


In the first place, we have in the second voice, strictly speaking, not an answer, in the usual sense of the word, but *a subject in contrary motion;* and

in the second place, the subject appears twice in regular and twice in contrary motion, and thus in a manner four times in succession, the cause of this being that the third voice enters like the first, and the fourth like the second. Although this is the usual method of introduction, the following is to be preferred, by which the third voice has the answer in its usual form, and the fourth an inversion of the same. We continue from bar 8 of No. 173.

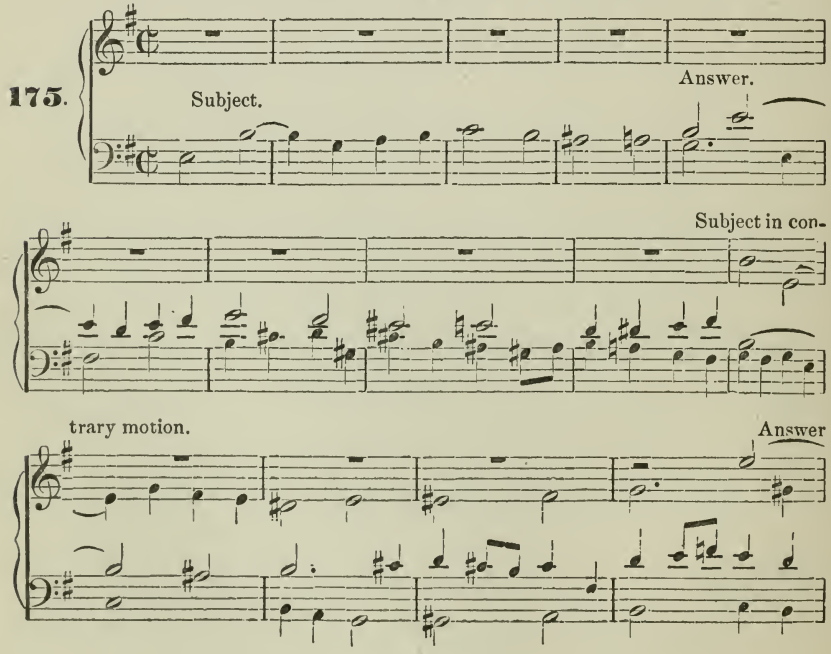
174.



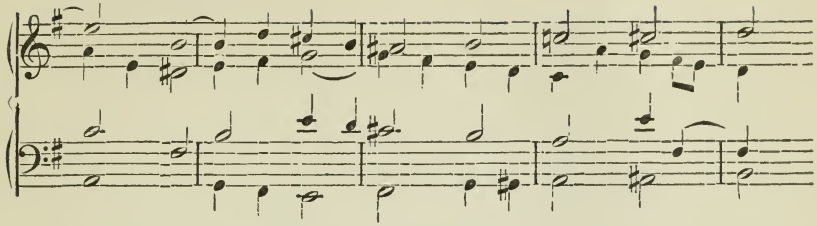


From the fact that the answer enters in the form previously used, a greater variety is offered, which is preferable to the monotony of the first method.

The entrances might also be arranged in the following manner:



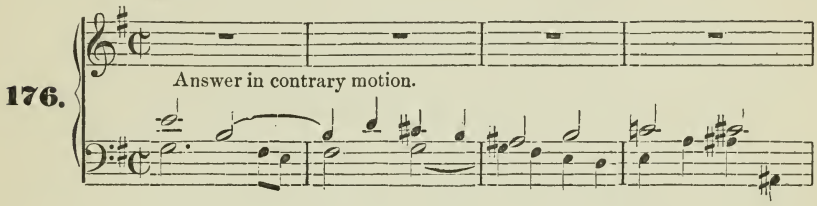
in contrary motion.



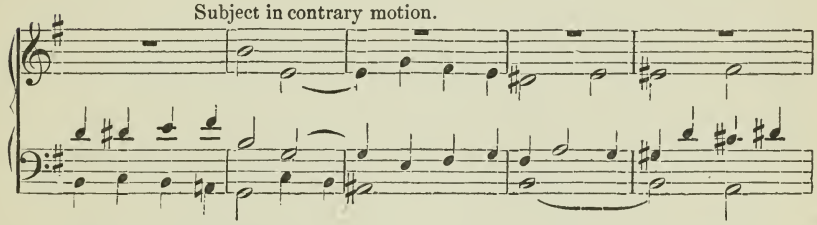
However great may be the variety offered by this method of introduction, it still has the disadvantage that the double fugue itself is not declared immediately, but must wait till later. As regards this point the following arrangement is better. We continue from bar 5 of No. 175.

176.

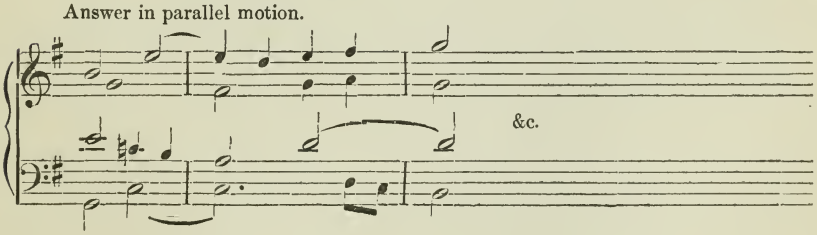
Answer in contrary motion.



Subject in contrary motion.

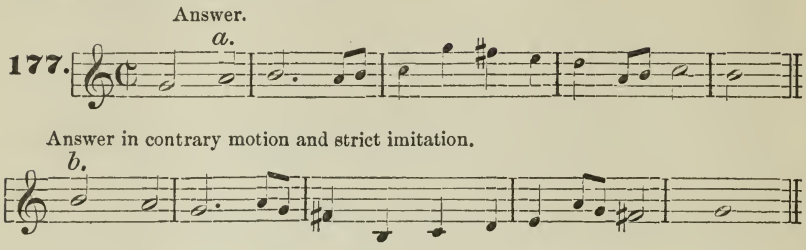


Answer in parallel motion.

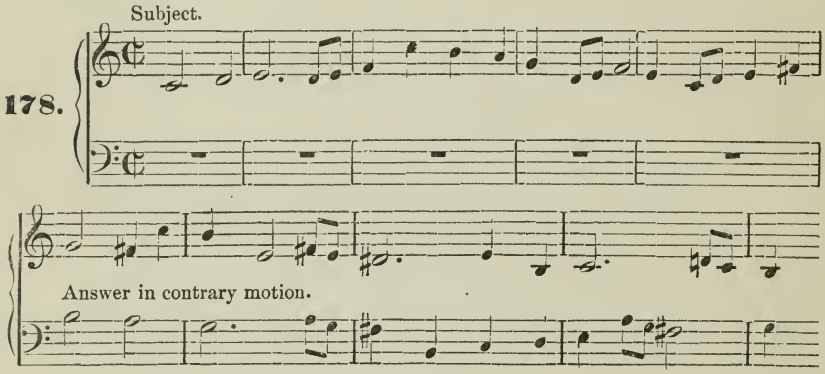


If we direct these inquiries to fugues in major keys, the same thing will appear, if the second voice is formed as in No. 172 *b*. But if more variety is aimed at, we must either employ the method of introduction used in No. 175, or that of No. 176.

The following is the form taken by the usual answer to No. 172, and by the same in contrary motion:



The first entrance of the voices might consequently take place in this way:



as in No. 177 *b*.

The tenor would then enter as the subject in contrary motion (as in No. 172 *b*), and the soprano as answer (as in No. 177 *a*).

No directions are needed for continuing the fugue; it is to be constructed like any other, excepting that contrary motion must naturally predominate in the theme, in order that the fugue may retain its character as a real counterfugue.

CHAPTER XXVI.

The Choral Fugue.

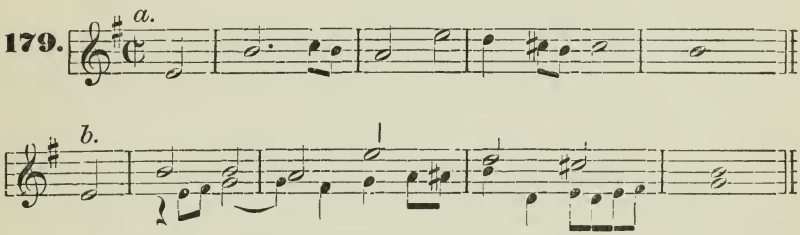
There are two chief kinds of choral fugue generally met with. Either the themes of the fugue are formed out of one or more, or even of all of the lines of the choral melody, by turns; or the theme itself is free in its form and, in a manner, serves as accompaniment to the choral, which is added at suitable places.

The first kind is also more exactly defined as *fugued choral*, the second as *choral with fugue*. To these may also be added an intermediate species, in which the choral is introduced line by line in the midst of the fugue itself, in the form of interludes and digressions.

1. THE FUGUED CHORAL.

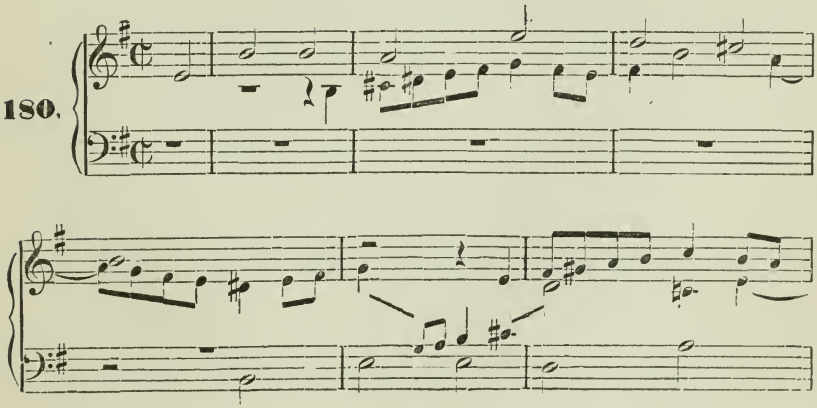
If the theme of the fugue is formed by a line (always the first one) of a choral, it may be treated as a simple or double fugue. In the first case we may also introduce some melodic alterations or embellishments of the theme, to avoid the monotony which would arise from continuing the line of the choral in the same form. For example, we may proceed in this manner with the choral "*Mit Fried' und Freud' fahr' ich dahin*:"—

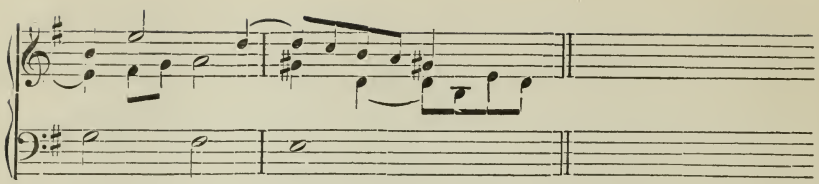
179.



or, still better, may let the countertheme enter at the same time with the theme, as shown in the above example at (*b*). It requires no further explanation as a double fugue. Here follows the first entrance of the voices in a fugue of this kind:

180.

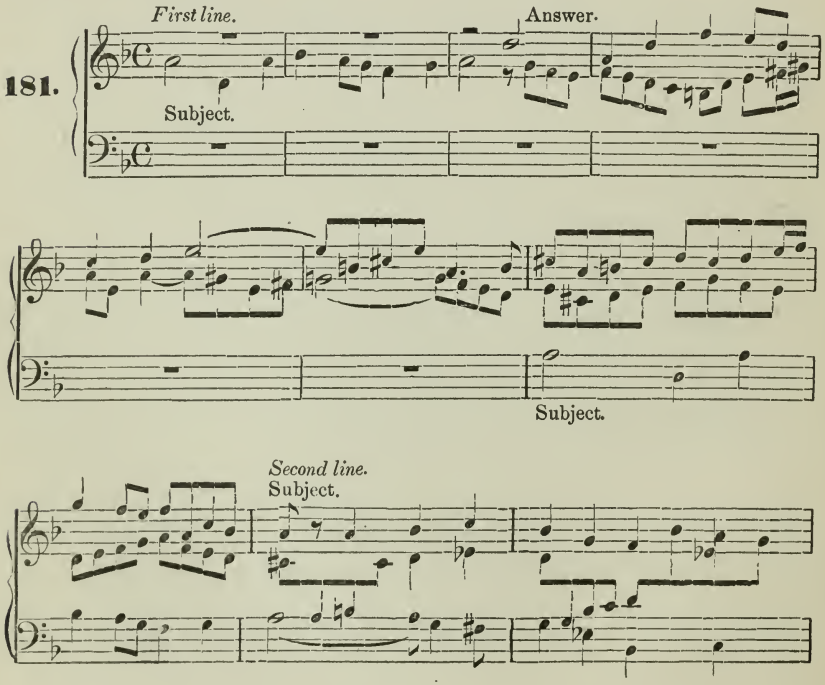


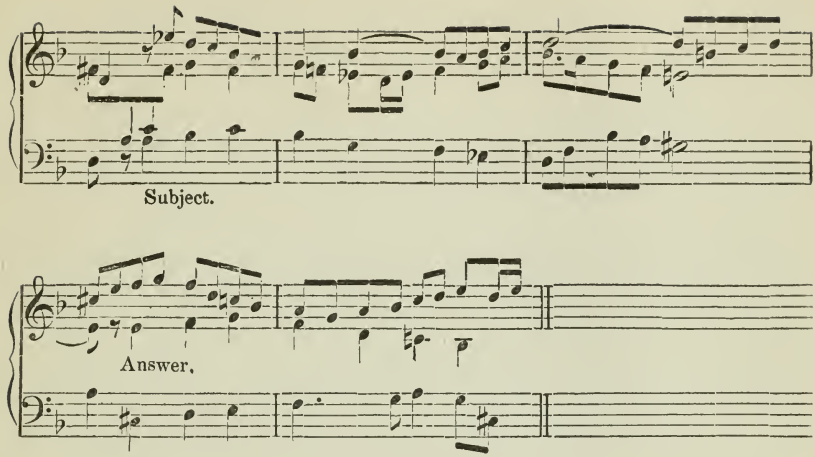


It will depend on circumstances whether several, or all the lines of the choral are to be chosen. If it is very long, the leading ones only are taken. Every line that is treated in the fugue is to be introduced in all the voices, and care must always be taken that its answer is correctly formed, and does not merely give us a free imitation, which would be in violation of the character of fugue. But at the same time we must try for as many strettos as possible, so as not to make the piece tedious; it will also be made more concise by combining two lines into one, where such a thing is practicable.

The manner in which two lines may enter is shown in the beginning of the following three-voice fugue on the choral "*Aus tiefer Noth' schrei' ich zu Dir.*"

181.





NOTE. The continuation of this fugue is to be found in the organ trios by the author (Op. 20).

It need only be observed that the order of the entrances of the voices will be regulated in each line by the conditions imposed by the key and arrangement of the harmony.

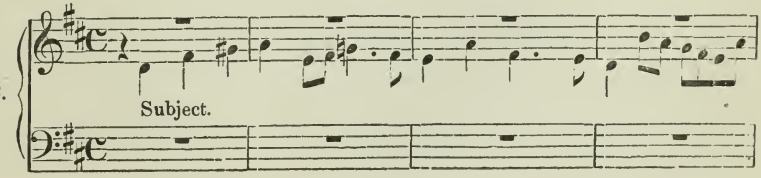
2. THE CHORAL WITH FUGUE.

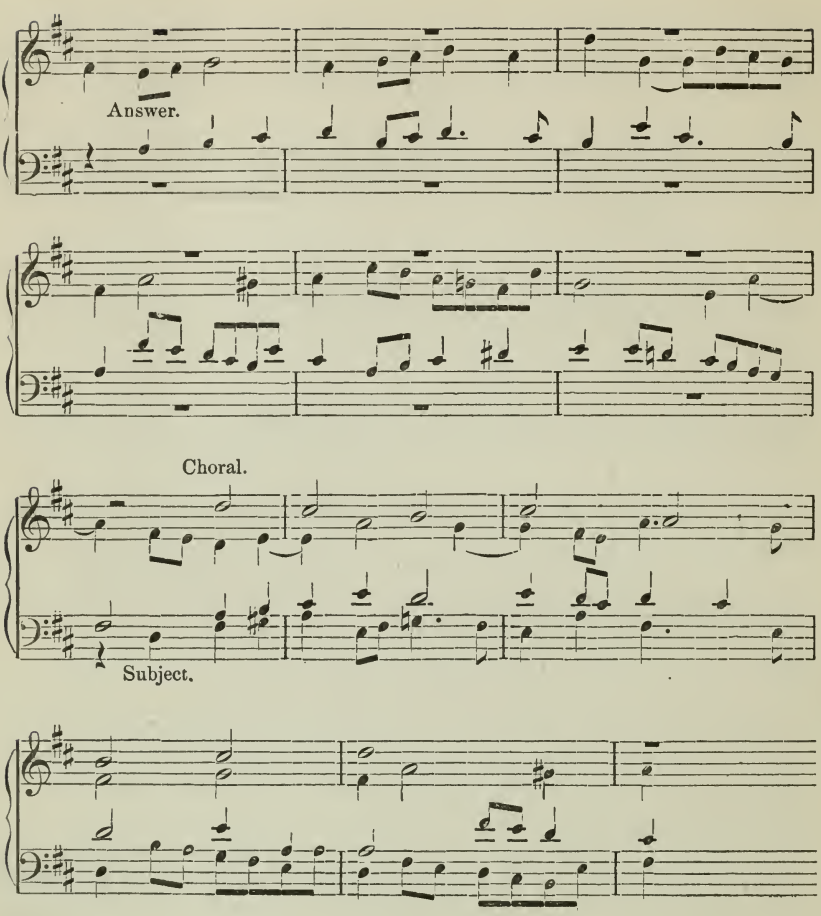
Here we find the theme of the fugue either independent, or else formed in free imitation on the first line of the choral. In the first of these cases, care must be taken in inventing the theme, that it shall be possible to combine it with the choral.

The fugue generally begins alone without the choral, the latter being added after the first entrance of the voices, or during the first treatment of the theme, or after that treatment, and beginning at some prominent point, which is generally made by having the theme enter at the same time, while the rest of the voices keep on with the treatment of the fugue. It is self-evident that the form of the fugue cannot be of the usual or free kind, but must be governed by the choral.

An example is here given of the beginning of a choral with a fugue.

182.

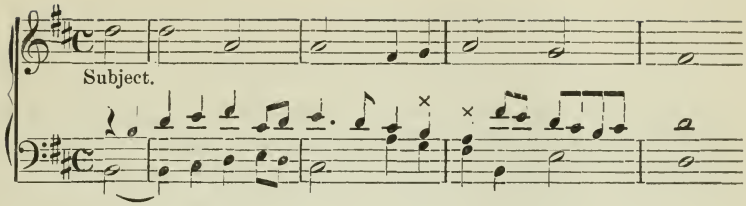




The choral, "*Vom Himmel hoch da komm' ich her,*" enters together with the second subject. If this particular place for beginning were not desired here, it might just as well come either earlier or later, if a good point were found for it. The theme of the fugue is not taken from the choral, but attention was paid to the first line of the latter in inventing it.

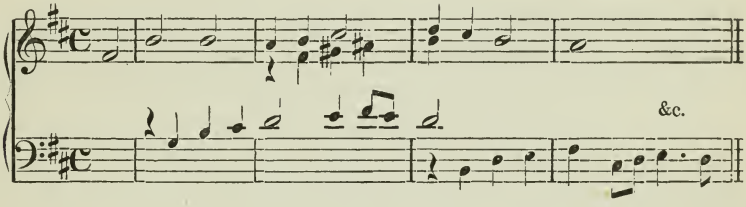
But it seldom occurs that the theme can at the same time be used so conveniently with the other lines of the choral, for which reason we must examine closely to see in what key, at what time, and to what extent it is to be used. For the second line we should have the following, a slight alteration to *B* minor being made:

183.



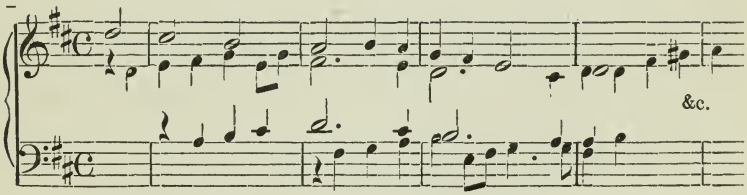
It would be neither necessary nor advisable to always employ the theme in its complete form; it is better in the later lines of the choral to bring in detached portions of it, after the manner of strettos, and to use the complete theme for the digressions. In the third line, for example:

184.



The last line is given here in the following treatment, which might be worked out at a still greater length.

185.



Further alterations may also be produced in the form of these fugues by so distributing the choral among the voices that they shall have the different lines by turns and take part in the fugue besides. Nothing further need be said on that point, nor on this species of fugue as a whole, especially as the work is not wholly strange to us, since we have already called attention to it in the chapter on free imitation (Ch. II). The studies in free imitation proposed on page 17 are very similar to our present question, the only difference being that here the imitations are founded on the rules of fugue, while there they were free.

CHAPTER XXVII.

The Vocal Fugue.

As we have proceeded in our theoretical work and exercises altogether on the principle that vocal music is the foundation of all music, it will seem superfluous to make special reference to the vocal fugue, since in the fugue too we have not abandoned that principle,—but, on the other hand, the question here is not of a particular species of fugue not hitherto mentioned, for all the kinds previously explained may also be employed in real vocal music; but all our references have only been of a very general nature, and without special regard to the peculiarities of a real vocal fugue.

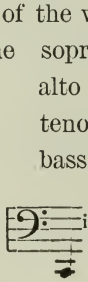
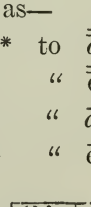
This may be considered by us from two points of view: first, as an independent vocal composition without accompaniment, and second, as a piece with accompaniment. The explanation of the first kind will also be of use in the second; but in the latter we shall be especially concerned with the relation of the accompaniment to the fugue proper.

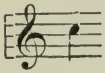
1. THE VOCAL FUGUE WITHOUT ACCOMPANIMENT.

In the vocal fugue there are two things to be considered: the nature of the voices, and the form and treatment of the text, or the words which are set to the theme. The range of the voices is the first thing to which attention must be paid. We shall not be certain that it is possible to execute a composition, when notes are demanded of a voice which either do not lie in its range at all, or at most but very seldom. But even within these limits it will be advisable to confine ourselves chiefly to the medium tones, and not to use a high range for too long a time, as also to employ the extreme notes sparingly and only under especially favorable conditions.

Although the compass of the voices is given as—

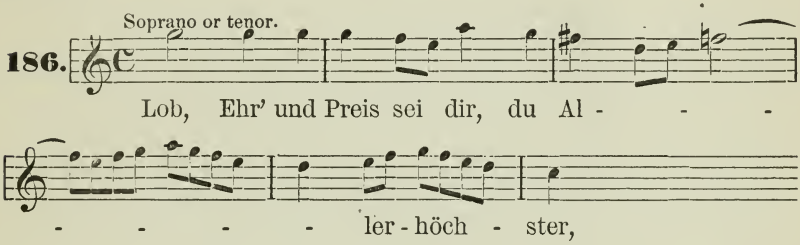
for	the	soprano	from	$\bar{c}$ *	to	$\overset{=}{a}$
"	"	alto	"	g	"	$\overset{=}{e}$
"	"	tenor	"	c	"	$\bar{a}$
"	"	bass	"	G	"	$\bar{e}$

[* By this method of notation  is represented by C;  by c; by $\bar{c}$;

 by $\overset{=}{c}$; and so on. Trans.]

it still is always necessary to take great care in employing the extreme notes, even though these limits may be exceeded in some instances, in making the soprano sing up to $\bar{b}$, for example. Not merely that the acute tones in each voice are only to be produced by straining, but also that the deeper ones generally lose in power and color, and a too frequent and long continued use of the acute tones will spoil a good performance as easily as a frequent employment of the low range, unless the latter is demanded for some particular effect.

It would thus be unadvisable to begin a fugue somewhat in this manner:



Although the limits are not here overstepped, the placing of the theme at this height would still only result in a performance that was laborious and the reverse of euphonious, apart from the fact that it is hardly possible to enunciate the syllables with the voices placed at such a height.

Resting places and pauses for the single voice parts are also to be introduced with more care and frequency than is necessary in the instrumental fugue. Without the aid of these they might be very easily tired out in a long fugue, and a vigorous and free delivery of the latter made very doubtful. We therefore try not merely to afford the voices some resting places, as before, previous to their entrance with the theme, but also to introduce other slight pauses, which are easily made possible by a judicious division of the words.

But it is to be desired most of all that *a fugue for voices shall be written in a vocal style.* We have already spoken of this quality in our remarks on the invention of a fugal theme, though mention was there made of it only in a general way, as being a requisite of every such theme, and we must here go into the subject in more detail. First of all it is to be desired that the composer shall be a singer himself, or at least understand so much of singing as to be able to judge what can be demanded of a voice. Everything which can be well delivered, and the notes of which can be easily taken mechanically, as well as by reason

of the correctness of the harmony and counterpoint, and in general every thing resulting from pure writing, will also be singable. We may even use animated figures if the time is not too quick, and if their form conflicts neither with melodic conditions nor with the harmonic foundation, although they are to be employed in moderation and not in many voices at the same time.

But, though a line is to be drawn between vocal and instrumental music though, in other words, we can not handle the voices like instruments, we may still require something more of the singer where it is necessary, and need not yield too much to his convenience and weak points. If the demands made on him do not exceed his physical powers, if we are convinced that the difficult successions of intervals rest on the principles of a correct combination of harmony, that the figures are melodious in their form and allow the necessary breathing places,—we may also require that he shall study the difficult successions of harmony more deeply, so as to execute his part with safety and power. Thus most of the vocal compositions by Sebastian Bach are hard for a singer who is merely trained mechanically, while they present few difficulties to one who is capable and thoroughly well-trained musically, since he is able to understand the vital necessity of their being constructed as they are.

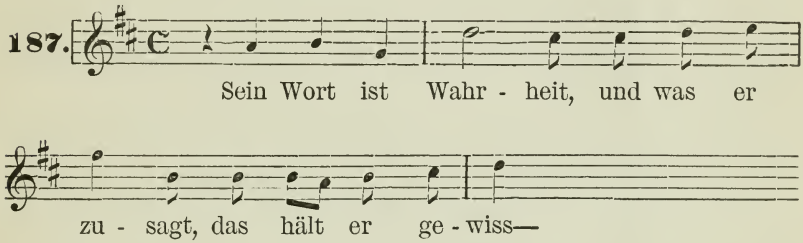
The text for a fugue must be of such a form as to contain a definite thought; from this the theme must spring and with it form one whole. Although the question how the form of the theme may be determined by the text must be left for special instruction or for individual study of the greatest models, we shall still call attention here to some general external features.

Just as a fugal theme may be either short or long, so also may the texts differ in their length. One word,—"*Amen*," "*Hallelujah*,"—has been often employed for a fugue and rightly too, where a general expression of confirmation, of contentment, of rejoicing was wanted. At the same time it is understood that the syllables may be lengthened out for the purpose of accomplishing the musical idea, so that several notes and even passages may be set to one syllable. Besides thoughts contained in few words as, for example, "*Kyrie eleison*," "*Osanna in excelsis*," which, indeed, are often used for the fugue, there are also longer phrases which may be formed into a theme, for example: "All that has life and breath, sing to the Lord," (Mendelssohn: "Lobgesang"); "They loathed to drink of the river, He turned their waters into blood." (Händel: "Israel in Egypt").

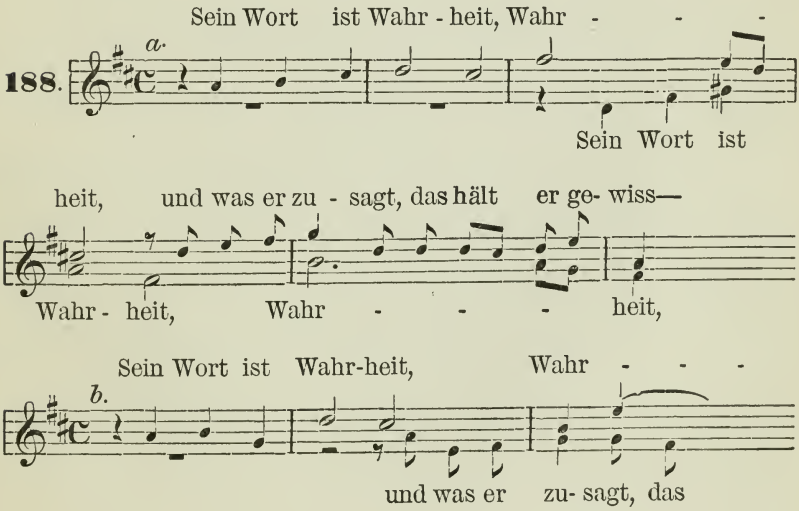
If the text is made up of one unbroken phrase, it will serve for a simple fugue, but if it consists of two phrases standing in a logical connection, as for example,—

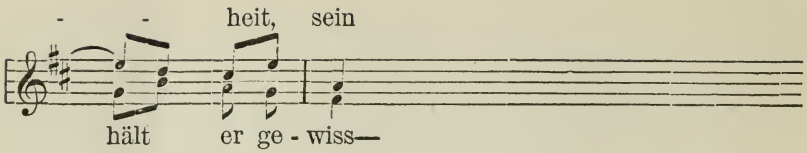
"*Sein Wort ist Wahrheit, und was er zusagt, das hält er gewiss.*"

"*Ob tausend fallen zu deiner Seite, zehntausend zu deiner Rechten, so wird es dich doch nicht treffen.*" ["Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee." From the chorus "Be not afraid" in Mendelssohn's "Elijah,"]—a longer theme, suited for a simple fugue, may it is true be found for it, for example:



but it will often be the case that the principal phrase is given to the theme itself, and the subordinate clause to the counterthemes and digressions (No. 188, *a*), or the form of the double fugue chosen (No. 188, *b*).





In the latter case great care must be taken that *the contratheme does not begin before the meaning of the text is fully understood.* If, in the above text, the second voice were allowed to enter with "*und was er zusagt*" immediately after the passage "*Sein Wort,*" the meaning of the words would not be recognized as at first arranged.

This method of dividing the text agrees perfectly with the principle laid down for every choral composition of this kind in another form, according to which

Every phrase of a long and connected text must be given a special motive, an individual expresssion, of its own.

It is moreover to be noticed with regard to both kinds, and especially with regard to that in which the fugue is formed out of a single phrase, that, although this is generally given by the theme in its complete or undivided form, a separation of the words may be advisable for the counterthemes or digressions; this, however, is not to be done arbitrarily, but must always have a meaning, the repetition of the words serving to confirm and strengthen the idea. Take the following text, for example:

"*All———all———sing to the Lord,———sing———sing——sing to the Lord.*"

A glance at our models will show the method of treatment, and no special examples are required. [Compare the chorus, "*For unto us a child is born,*" from the "Messiah."]

The external form of a vocal fugue will be derived from the meaning of the text and from the position which the fugue holds as regards the other pieces, for it very seldom appears unless in connection with something else. Although, therefore, its extent and development are determined by its relative position to the rest of the pieces, the possibility of executing it must at the same time be considered, as must also the fact that a vocal fugue without accompaniment is from that very circumstance generally not worked out at such length as an instrumental one, since its meaning is much sooner comprehended, by means of the decisive words of the text, than is the case with the latter, for which more abundant means are required.

2. THE VOCAL FUGUE WITH ACCOMPANIMENT.

All that has been said above with regard to the management of the vocal parts naturally holds good here also. But they are given a very essential support by the accompaniment, which under some circumstances allows the fugue to be developed at greater length.

The accompaniment may be of two kinds,—*either supporting the voices in the execution of the fugue by doubling them, or else being itself managed independently.*

It is in accompaniments on the organ or pianoforte—the latter being generally met with as a substitute for the organ or orchestra,—that the simple doubling of the vocal parts occurs most frequently, and only where the sequence of harmony must be made more defined and full, while the single vocal parts are to be allowed to rest from time to time, that a greater elaboration is allowed. In orchestral accompaniment, besides the simple doubling of the voices we may have the same also in octaves, executed by various instruments. Thus, in such cases as allow a strengthening of the voices or a climax, the soprano may be doubled in the octave above by the first violin or by a wind instrument; even the alto may by doubled at suitable places by the first violin in the higher octave, while the second violin takes the soprano in unison, if that can be done without injuring the purity of the writing,—a method of instrumentation which is founded on double counterpoint in the octave, and was formerly in very common use. It may prove one of much importance, if the middle voice is itself of melodic value.

By independent accompaniment is to be understood that which, in connection with the fugue proper (which may also be supported by orchestral parts in unison), either treats in imitation motives of its own, mostly short phrases, basing these on the harmonic foundation of the fugue, or else introduces animated passages and figures in free or strict treatment in one voice alone, in the basses or violins for example. A specimen of the first kind is given in the short fugue "*Quam olim Abrahae*" in Mozart's Requiem, while an example of the second is found in the fugue "*Und spriesset Ueberfluss*" from the "Seasons" of Haydn. An accompaniment of this nature, while closely connected with the fugue, still gives to it an important support, as well as lending it much life and brilliancy.

If the bass alone accompanies the fugue by a continuous series of figures, either fixed, i. e. always returning to regular motives, or else free, being formed in an irregular manner, we have what was formerly called *Basso continuo* or merely *Continuo*, sometimes *Basso continuo*

ostinato, although by this last name is understood a definite and complete phrase, which is constantly repeated and upon which the rest of the voices are grouped over and over again in the most various ways (a most productive field for the constant development of new harmonies and for contrapuntal invention). The familiar *Passacaglia* in *C minor* by Bach may serve as an example. Great care must be taken in fixing the tempo of the above-mentioned bass passages, that their execution may be clear and definite.

It need hardly be said that the various kinds of accompaniment given above may also be combined in many ways. It would carry us too far to go more particularly into the treatment of the instruments, as we are here only concerned with an explanation of the general idea; anything further would trench upon the study of instrumentation, which claims considerable space. Special discussion and instruction in this question must therefore be omitted.

CHAPTER XXVIII.

Of the Use of Double Counterpoint in the Tenth and Twelfth in the Fugue.

We have very frequently been obliged to call attention to the necessity of employing double counterpoint in the octave in our previous investigations, but have never yet made any reference to the counterpoints in the tenth and twelfth, which are likewise much used. Besides the fact that our explanation of the fugue has so far not rendered it necessary for us to refer to them, an especial reason for delaying our explanation of their use was that they are of less frequent occurrence than that in the octave.

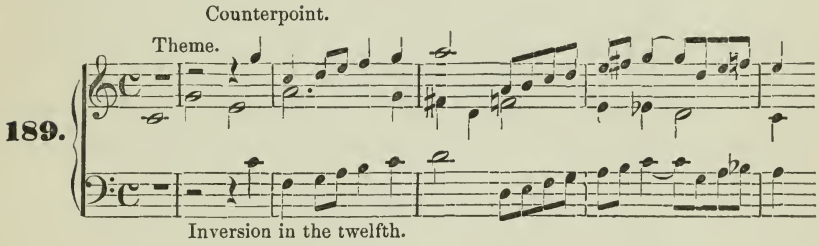
If the use of double counterpoint in the tenth and twelfth does not always imply a double fugue, it at least supposes that we have a fugue with recurrent countertheme, for the double counterpoint is generally indebted for its rise to the endeavor made to heighten the interest by finding new ways of employing the unchanging material through various different arrangements of it. In paying somewhat closer attention to these special kinds of double counterpoint, we may bring under one head their application in the simple and in the double fugue.

Taking up the double counterpoint last named, that in the twelfth, as being the one of less frequent occurrence and therefore calling for the least notice, the student need only remember, since a general

acquaintance with it is taken for granted, that it is for the most part founded on progressions in thirds against the *Cantus firmus*, without excluding the fifth and octave in contrary motion, a thing it is only compelled to do with regard to consecutive sixths in parallel motion, on account of their changing into sevenths in inversion. [A further explanation of this may be found in the English translation of Richter's "Counterpoint," Ch. XV.]

As regards its employment in the fugue it must also be noticed that, although a countertheme may for our immediate ends be suitable for use with the subject, the necessary alterations that may be made in the answer must be such as to cause no trouble. It is therefore always well to make them before the entrance of the countertheme or contratheme, so as to be in no way confined in our various methods of application; in any other case double counterpoint in the twelfth must be avoided in the answer.

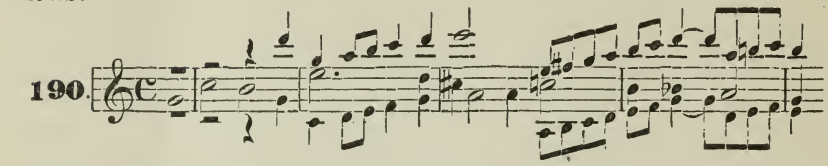
The method of employing it is shown by this example, which will be developed and explained step by step.



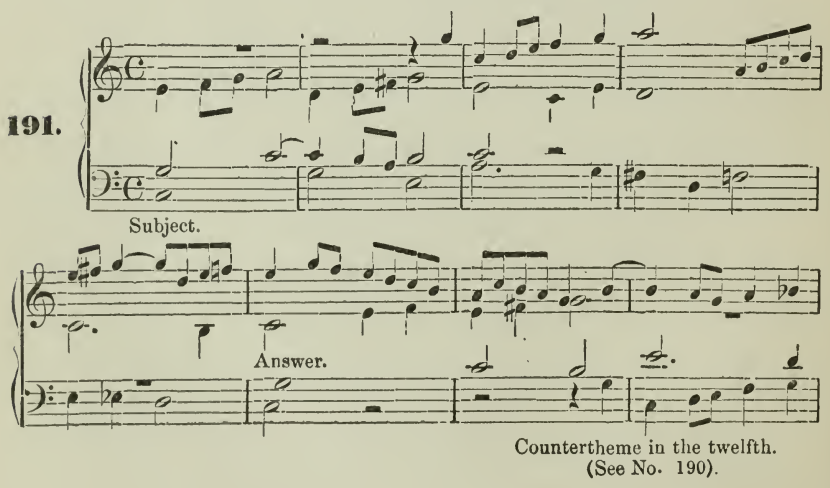
The counterpoint in the upper voice is here formed against the theme by progressions in thirds, the octave occuring only in the fifth bar: of the remaining intermediate intervals, the sixth presents itself in the third and fourth bars in contrary motion, in such a way that the resulting seventh is rightly managed in the inversion. In the fifth bar, moreover, we see the fourth (or eleventh) tied and properly prepared, and later resolved; from this again follows a right use of the second in the inversion. So much for the technical structure of the phrase.

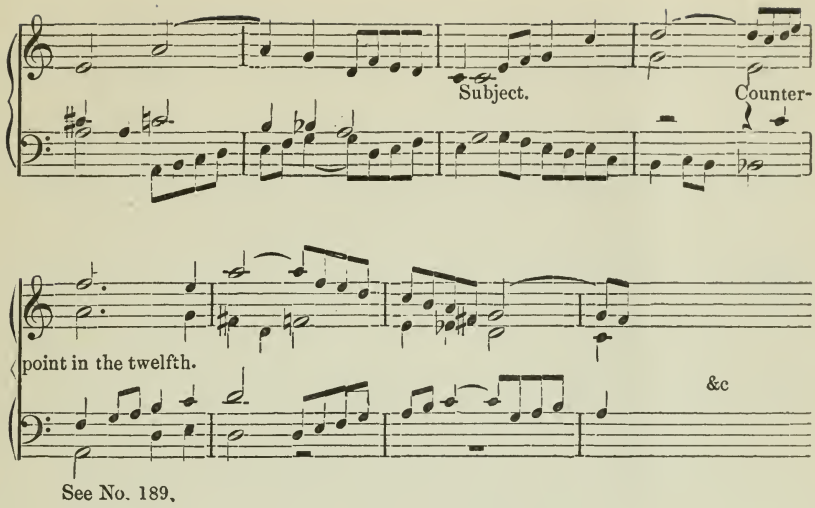
If the double application of the counterpoint is shown separately with the theme, it will be easily seen what different effects are produced by these arrangements, while the form of the melody remains the same; but the fact must not be overlooked that one or two free voices are necessary to make the writing full and complete, and must be thought of in connection with it.

Since the alteration of the theme in the answer must be made before the entrance of the counterpoint, double counterpoint in the twelfth may be employed in this also without any difficulty. It is arranged as follows:



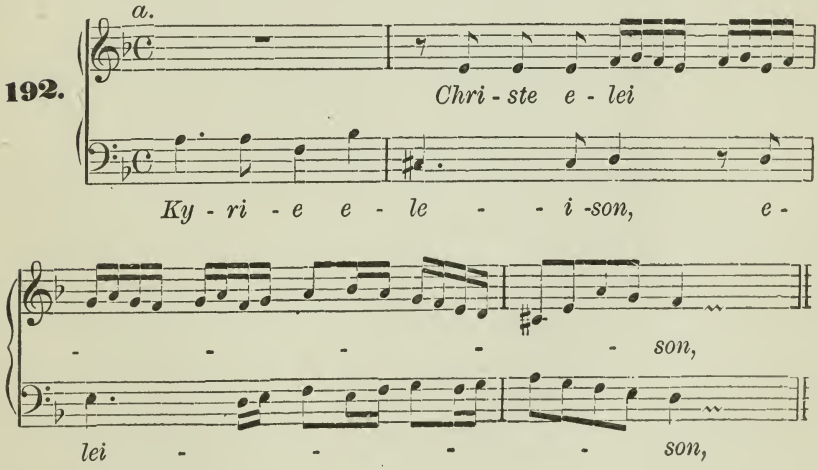
The voices are here put rather high, so as group them better for observation; comparing No. 190 with No. 189 we shall find the arrangement of them to be the same. But the inversion may also be explained still differently. We may suppose the theme to be transposed a fifth higher—which corresponds to the twelfth—and the original counterpoint in No. 189 to remain, excepting that it is put in the low voice, in the manner of double counterpoint in the octave. From this it may be seen in what close relation all double counterpoints stand to one another, and that they may be combined with one another, however opposed in their characteristics. We shall see this still more plainly in the counterpoint in the tenth. We will show by a short example how counterpoint in the twelfth is employed in the fugue itself, assuming that the music found below is an extract from the middle of a fugue, in which the entrances of the theme might occur in quite a different order:

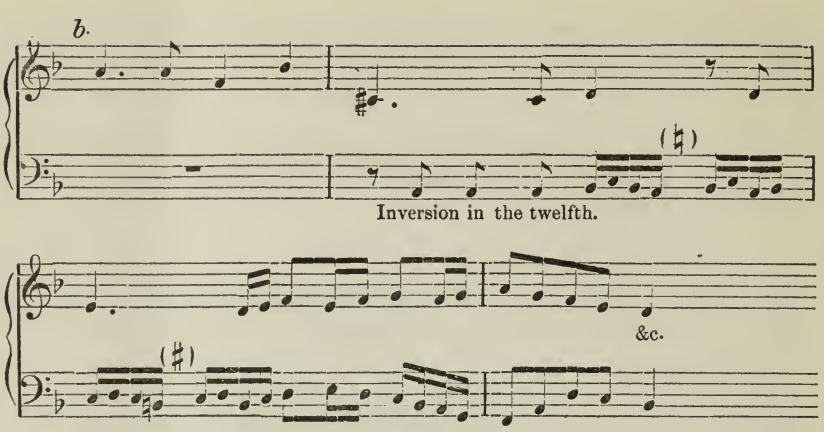




See No. 189.

After the above preliminary statement, there is no need of any further explanation of the way in which the counterpoint is employed in this example. The *G*-fugue in J. S. Bach's well-known work "The art of fugue" (*die Kunst der Fuge*) is also to be recommended for further study in our present subject. Of yet greater importance will be the first fugue of Mozart's "Requiem," which is founded entirely on double counterpoint in the twelfth, its themes being as follows :





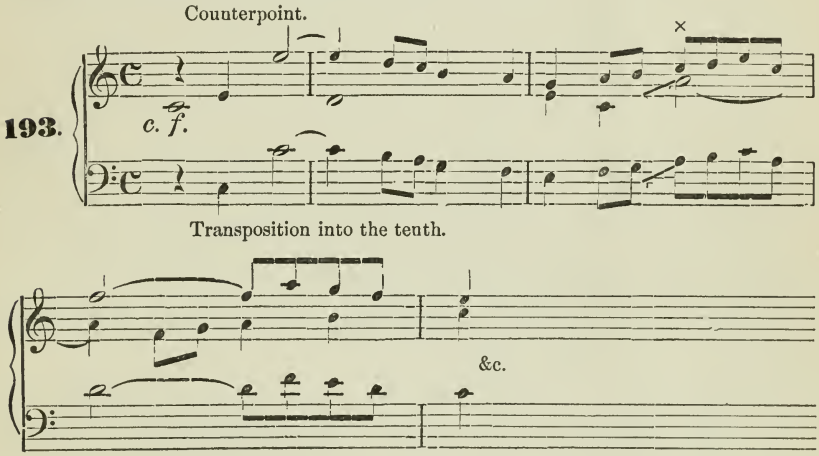
In example (*b*) is shown the basis of the inversion, though it only occurs at this length in the transposition to *F* major, the counterpoint being generally abridged in other places by strettos. It may also be noticed that chromatic alterations are often permitted or even demanded by the key or progression, as shown in bars 2 and 3 of the above example (*b*), by which means a strict inversion is not produced. The method of employing double counterpoint in the twelfth is also shown by the following fugues, among others, from the second book of the "Well Tempered Clavichord:" No. 16 in *G* minor, bar 28, and No. 23 in *B* major, bars 36, 43, 54, 94.

The melody is wrested from its relations with the *cantus firmus*, and brought into others quite opposite by the transposition into the twelfth, or fifth, and the harmony becomes essentially different. It is clear that the form being regular, the effect of this transposition will be authorized on artistic grounds and will contain much that is valuable, since it gives an essentially different meaning to that which still remains practically the same. But, since the design of the composer must be directed to the technical execution in his very first sketch, and since, further, with all the variety that there may be as compared with the original arrangement, the result will be clear and plain to a sensitive and cultivated ear and to intelligent artists alone, we may here perhaps find the reason why this form of art is seldom employed, though really beautiful. It is otherwise with the most usual application of the double counterpoint in the tenth or third. The simultaneous use that may be made of the actual and inverted positions of this counterpoint make it very well suited for practical ends, as its idea is also more easily recognized. Furthermore, a great number of useful combinations are given

us through the various transpositions by means of the octave; these make it especially suited for fugue, while if used by itself it neither shows the pliability of double counterpoint in the octave nor surpasses that in the twelfth in clearness.

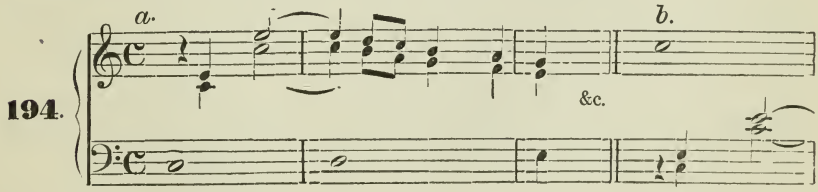
In all cases where two voices—whether the counterpoint or the theme (*cantus firmus*) itself—move against a third voice in thirds or tenths, the technical structure is founded on double counterpoint in the tenth, as will be more exactly illustrated by an example. The student is supposed to be acquainted with the technical rules for working out this counterpoint, and we shall only recall the most essential of them, namely, that thirds and sixths in parallel motion are to be *wholly avoided* in forming the original counterpoint to the *cantus firmus*, and that contrary motion must predominate as a general rule. The following phrase is treated in accordance with these rules:

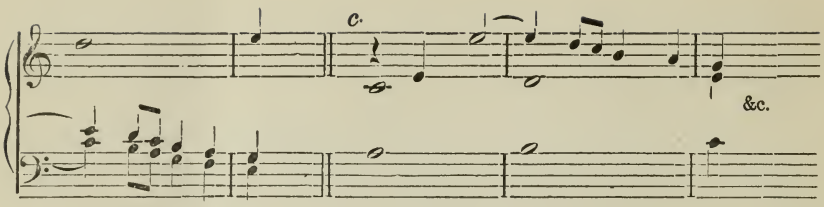
193.



In the third bar, and especially in the application made of the counterpoint in No. 195, we see what evils may be produced by introducing the third in similar motion. It will also be understood that such phrases may be inverted in various ways, for example:

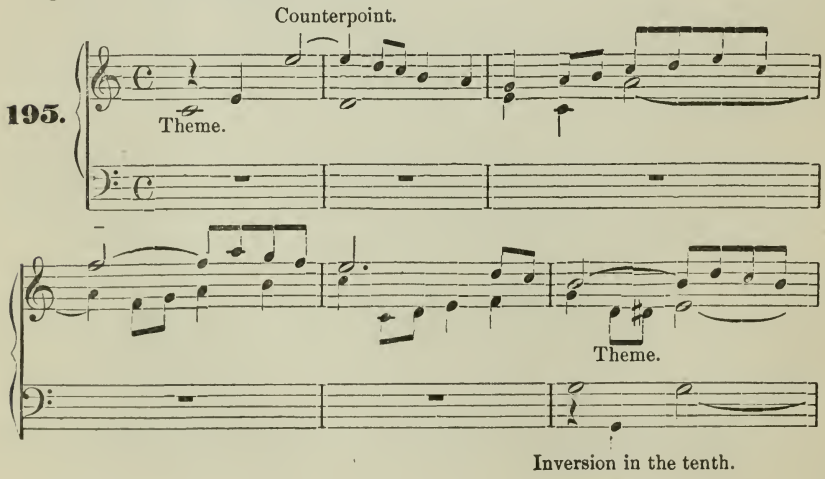
194.

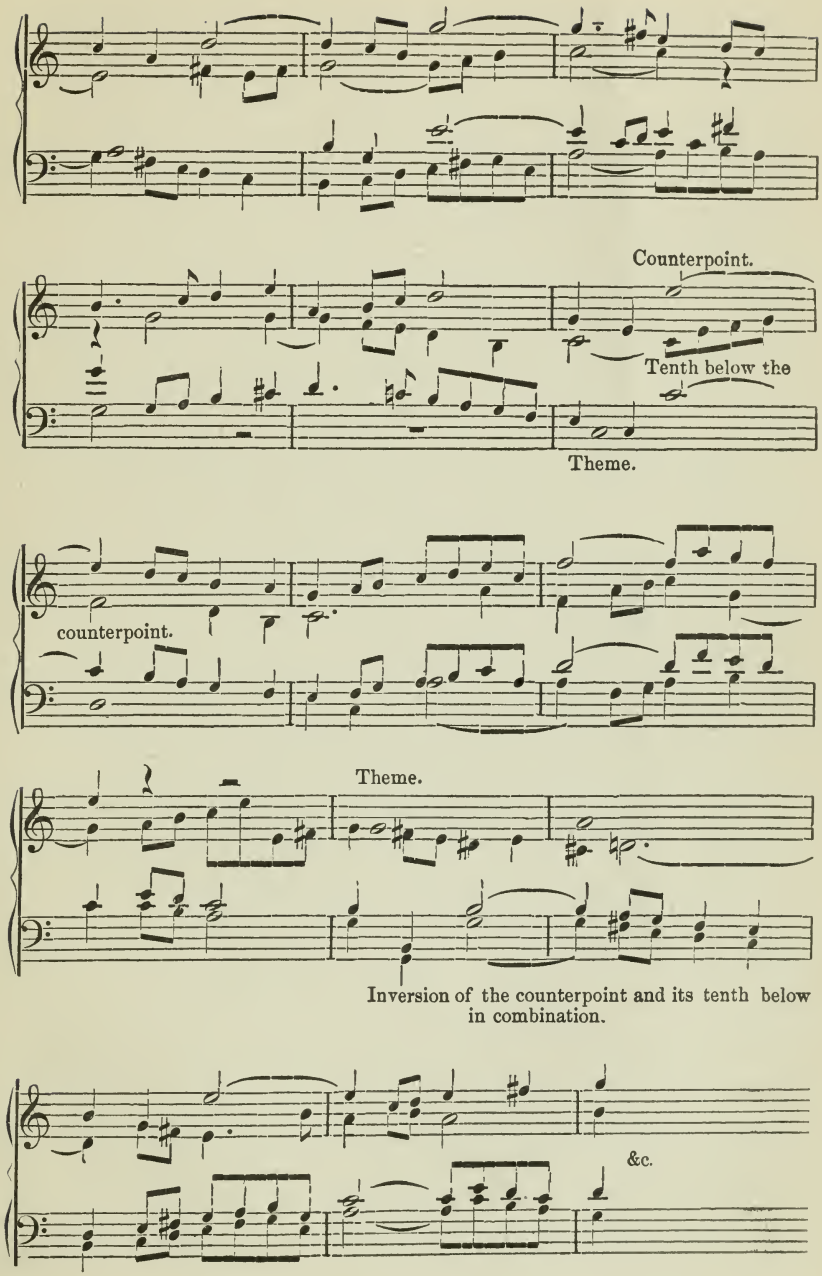




In examples *a.* and *b.* are given the simple progressions by thirds which arise from transposition into the octave; in example *c.* its third below is added to the *cantus firmus.* But if the principal phrase be not treated in an especially strict manner, it will always be found that one inversion or the other appears in some relations that are not available. Since, however, in practical composition it cannot matter that all of the in versions should be employed at full length in imitation, it will become necessary, provided that the principal phrase be correct in its form and correspond with the expression desired, either to use only the conven ient inversions (which of course makes it necessary to pay great attention to the form of the whole composition) or to smooth over some harsh places by adding a free voice, or even, if that is impossible, to remove faults by making slight alterations. For in a real composition it cannot be our object that single portions shall be worked out with a special, we might say with an obstinate strictness, but rather that they shall conform to the conditions imposed by the whole. *The form of the whole will determine that of the separate parts.*

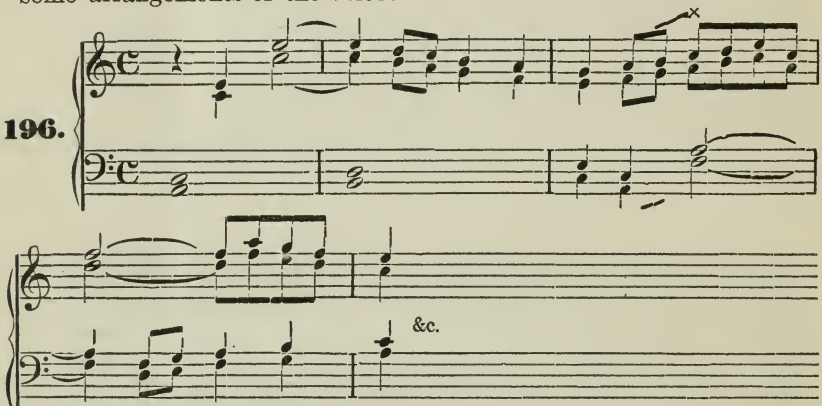
In the following example we shall use the above phrases briefly, forming them into a coherent whole.




Counterpoint.
Tenth below the
Theme.
counterpoint.
Theme.
Inversion of the counterpoint and its tenth below in combination.
&c.

In the above example all the inversions of No. 194 are seen employed excepting that under No. 194, *c*. From the simple way in which the counterpoint in the tenth is employed after the sixth bar, it is only an attentive and practised ear that can perceive the different application made of it as compared with the original, while all the rest appears much more plainly. With many other arrangements of the voices the suspension of the ninth in the second bar cannot be used to advantage, especially if we should wish to write with four voice-parts by adding to the theme its third below; though even that will be practicable with some arrangements of the voices:

196.



for example.

The fault mentioned on page 177 with regard to No. 193 is here yet more obvious (at the × in the third bar); in other respects the phrase may very well be used in this manner. The tenth fugue of Bach's "*Kunst der Fuge*" is recommended for further study, besides which there may also be found many other fugues, both old and new, that in some places contain double counterpoint in the tenth.

CHAPTER XXIX.

The Fughetta. The Fugato. Free Fugal Writing.

The *fughetta* is a small, abridged fugue, whose plan either allows no further development, or at least causes its absence not to be felt. The first treatment of the theme is generally the same as in a fully developed fugue, but the others are more or less abbreviated, or even merely indicated. Little can be said on the special points of such pieces, for the examples we have of them vary extremely in form; and here more

than elsewhere it must be left to the composer to say how far the fugue is to be developed. The fughetta is distinguished from other compositions of the fugal form and is characterized by the fact that perfectly free writing is as much forbidden as in the fugue itself. A great number of fughettas composed on lines of chorals are to be found among the organ "Choralvorspiele" of Sebastian Bach, from whose different forms we may gain an insight into all essential points.

By *fugato* is understood either the same as fughetta or else, properly speaking, those short fugal pieces which are not independent, but are closely connected with other music of a free form, and which, though beginning quite in the fugal manner, lead back again into free writing, unless previously brought to an end. They are thus found in sonatas, symphonies, overtures, &c., and treated in the most various ways; so that nothing definite can be said further about their form.

The name "*fugal writing*" (*fugirter Satz*) is equally indefinite; we are partly to understand by it what has been described under the name of fugato, and partly this, viz.—a piece which begins in the fugal style, but passes sooner or later into free composition, as, for example, the beginning of the scherzo of the Ninth Symphony of Beethoven, the beginning of the trio of the scherzo in his *C* minor Symphony (fifth), a passage in the funeral march of the "Eroica" (third) and others; but this second kind is often nothing else than a piece which enters after the manner of a fugue, but is in other respects formed out of simple imitations. The above will be enough for a definition, since our object here is only to define and explain some forms of artistic expression, the method of employing each particular one being left to opportunity as it may offer. With regard to the last mentioned (*fugirter Satz*), the student may compare with what was said in Ch. XX on the fugue in its freest development.

Since that (the free) form of fugue is in certain connections similar to the "*fugal writing*" spoken of above, in so far as it also allows free digressions, the difference between them is to be sought only as regards this point, whether the principal share of the work is given to the fugal or to the free style of writing. If the first of these is the case the composition will always be regarded as a fugue; if the latter, we naturally cannot properly speak of it as such. But the expression is best explained by the form of those choruses, frequently found in the oratorios of Händel, in the church compositions of Sebastian Bach, and also in the sacred oratorios of the present day, whose form is mostly based on the first named. At the first entrance of the voices, which is often

made strictly, after the manner of a fugue, and often, again, is so merely in external form, or may even be entirely free and homophonous in its style. At this point free imitations of the theme are added, without any further regard being paid to the laws and requirements of the real fugue, so that it is only the imitations, as forming material for the fugue, as well as for other fugal or canonic writing, that bring about the similarity between free fugal writing and free fugue.

CONCLUSION.

Directions for passing from theoretical study to practical composition.

As our object in the study of the fugue is the higher cultivation of the contrapuntal forms, and as it is rightly placed at the head of all theoretical studies, it must be clearly understood that the fugue itself is really an individual artistic form, and that with it we have already begun the passage to practical composition. It will, however, be of value to that composer alone who feels himself especially drawn to this species of composition and dedicates his powers to it, and who is so highly educated that all the artistic demands naturally made by a finished fugue are the great object of his endeavors, without his being hindered by the technical and mechanical part. But, since it is less often the case that one devotes himself mainly to the fugue, and since on the other hand the study of it serves as means to an end, it will not seem out of place to give the student some directions as to the course to be taken after the completion of these studies, in order to advance his education as a composer in a rational manner.

One who feels in himself strength and capacity for composition will hardly be able to keep from attempts at it, even though his theoretical studies be conscientiously performed. This cannot be censured, nor may the student be absolutely advised against it, if these attempts are confined to small things, such as songs, little pianoforte pieces and the like, and if at the same time he learns from them the characteristics of form; but in doing this it must not be kept out of sight that the larger artistic forms and, most of all, the intrinsic value of every composition are dependent on the completed education of the composer, which can only be attained by a careful study of the canonic forms and of the fugue.

If this is accepted as an undeniable truth, and if we have conscientiously done the best for our education up to the present point, two roads to independent composition will lie open before us, according as our inward prompting and inclination may direct. First of all, when we have mastered the four-voice polyphonic style of writing, we must try to retain it for a time as much as possible in passing to real composition. For this object the *Motette* (as well as simple four-voice songs), is offered to the earnest student as the next artistic form. All that he has previously learned may be applied in it, from simple writing in harmony upward, and from the canonic style of writing to fugato and to fugue; all contrapuntal forms and figures may be employed in it, both in the strict manner and in the free and, since we have words given us to set to music, the true artistic expression will be directly pointed out. It cannot be our purpose in these directions to go deeper into the method of treatment, to show what text might occasion a contrapuntal or canonic, and what a homophonous style to be adopted; this and, indeed, the whole method of treatment would require a special text-book. But, supposing that our immediate aim in passing to practical composition is only the education and exercise of our powers, in that case the polyphonic style of writing ought generally to be employed by preference, since it will plainly best agree with our object.

The *motette* contains choruses and solos, separate or in combination. The first of these especially will be assigned to the polyphonic style of writing. Particular care must at the same time be taken that the leading phrases or thoughts of the text, several of which may be contained in it, shall obtain their appropriate musical expression by means of special motives. These motives may be treated in different ways, either singly or together, according as they are placed in the text itself, and the treatments are to be brought into suitable relations with one another, so that the whole composition may be formed and disposed in an artistic manner.

These exercises may be enlarged by adding an instrumental accompaniment. The sketch of our choruses and solos will be used as its kernel, accompaniment being added to this externally and not forming an essential part of the whole, nor at first claiming any greater meaning or independence. But this accompaniment will always place more abundant means at our disposal, which gain a safer foundation and support by a close adherence to the vocal parts than an unskilful and uninitiated student would get by using them without such limitation.

The organ accompaniment, from the nature of the instrument, will have to be used for the most part simply as a support to the voices.

This is especially the case with choruses, though a greater completeness and fulness of harmony are naturally not excluded. In solos it will take charge of the harmony, and may also supply the missing voices by a contrapuntal accompaniment.

The orchestral accompaniment to choruses may serve in general as the beginning and foundation of study in instrumentation, for the necessity of keeping closely to the course of the given voices makes this exercise most especially fitted for causing the first outlines of instrumentation to be comprehended in the simplest manner, and will very essentially facilitate the passage to real orchestral works.

The *second* of the ways above given for making the change to practical composition, which may be entered upon either after the one proposed above or simultaneously with it, is the composition of string quartettes, by means of which the field of instrumental composition is thrown open. The utility of these exercises is so generally acknowledged that there is probably no important composer of the present day that has not at one time or another applied himself to this species of composition. It is closely allied with the four-voice composition with which we are familiar, without excluding the polyphonic capacities which exist in the nature of the instruments, and other extensions of the original features. But with these exercises must also be combined a deeper study of the science of form, if anything satisfactory and artistic in its structure is to be produced.

Our plan will not permit us to go farther into this subject; we are here only to give some directions by which the young artist may be guided on his way to a perfect development, and which will be recommended as judicious by every one of experience.

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DATE DUE

NOV 3 8 1991			
	DEC 0 3 1992		
DEC 5 1993			
NOV 3 0 1997			
FEB 2 2 1994			
MAR 0 9 1994			
MAR 0 9 1994			
MAR 2 7 1996			
MAR 2 8 1996			

DEMCO 38-297